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JULY, 1909

VOL. XXVII, No. 7

THE ETUDE

FOR THE TEACHER · STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER

PHILADELPHIA, PENNA.

THE REAL DELIGHTS OF TEACHING

We hear so much nowadays of the hardships of teaching that we often wonder how the young music teacher regards the prospect of spending a life in educational work. The following quotation from an address by Dr. Eliot, ex-president of Harvard University, represents an entirely different attitude.

We have always found teaching delightful work, and although the money reward may not be as great as in some other vocations, there are other compensations that the teacher receives which add to his happiness as money never can. Dr. Eliot's view is not that of the enthusiastic youth who sees nothing but the rosy side of the question. It is the opinion of the man ripe in years and judgment who has stood upon the hilltops and whose vision embraces all professions and vocations. He says: "After all, the main inducement to the profession of education as a life work is the delight of the life. To my thinking, the career of the educator is the happiest, the most intellectual, as regards serviceability and the visibility of the service, of all professions. For a young man of foresight I recommend the profession of teaching as the one in which he will realize the chief pleasures of life."

WOMAN'S WORK IN OUR OWN COUNTRY

The entire subject of woman's work in music has been so ably treated by the different writers in this journal that editorial comment seems unnecessary. What our American girls have done for music is current history. Their success has been phenomenal. We attempted to make up a comprehensive list of the young women of our country who have met with great success in European successes. We soon found that there were so many of them that with biographical notes, etc., a proper representation would require several pages. The American prima donna in Europe has been so extraordinarily successful that the jealousy of European singers has been repeatedly engendered. Some of our American born and American trained singers are unknown in this country but nevertheless have great reputations abroad. Very few of our readers may have heard of Antonietta Sterling, Belle Cole or Esther Palliser, yet these singers, all of them American women, have ranked among the greatest concert and oratorio singers of Great Britain for years. Miss Sterling and Mme. Cole are now deceased but there are a number of younger singers who are destined to hold high positions in the future. Miss Maud Powell has been for many years one of the biggest attractions of the London and continental concert seasons. Mme. Lillian Blauvelt unquestionably has a greater reputation in Europe than in America. Italy's "Home of song" has placed upon her its highest musical distinction, "The Order of St. Cecilia," a distinction never before granted to a woman or to a native of an Eng-

lish speaking country. It is not necessary to refer to the careers of Mme. Bloomfield-Zeissler, who was brought up in America, or to Mme. Carrolo, who was born in Venezuela, came to this country quite early in life. They are recognized the world over as two of the greatest pianists who have ever lived irrespective of sex. Mesdames Nordica, Eames, Partl, Nevada, Thursby, Kellogg, Alboni, Farrar, Garden and numberless others tell the story of what America has done in the world of song. Mrs. Beach, Miss Lang and others are working in the field of musical composition, and who shall say that many of their works are not in themselves masterpieces. We regret exceedingly that Mme. Chamade's engagements prevented her from participating in this number but our readers have her assurance that she will be favored with an article upon the subject of women composers, which we trust we may be able to publish in the Fall.

A NOTABLE ADVANCE IN MUSICAL MANUFACTURES

In the year of the outbreak of the Civil War our musical manufacturers, and by this we mean the manufacture of musical instruments, amounted in value to about \$6,000,000.00. Now we manufacture over \$700,000,000.00 worth of instruments, and all over the civilized world American pianofortes of the better class are recognized as being without superior.

This, in a way, indicates the ratio of progress of our country in other musical matters. It is quite safe to say that we are ten times better educated musically than when we were, for instance, when Mrs. Trollope wrote her amusing tirade upon American music and manners, which Miss Gill has inserted in her article in this issue, "The American Woman Pianist." According to a recent report, musical Germany does not manufacture as many pianos as the United States. It is also stated that the workmen in American factories receive nearly twice as much for their services as elsewhere, and that in this way the best artisans of the world have been secured. Another interesting feature of the same report indicates that Germany takes nearly \$250,000.00 of our musical instruments, while we sell over one million dollars worth of musical instruments annually to Great Britain. What would dear Mrs. Trollope say to that?

BRINGING MUSIC TO THE SHUT-INS

HAVE you ever thought what it means to be confined to one room for weeks, months, perhaps years, at a time? There are thousands of shut-ins whose only glimpse of the outside world is through open windows. Frequently that reveals naught but some city street barren of verdure and interest.

Our shut-ins are often prisoners whose lot is far more pitiful than that of those whose fate it is to be behind prison walls. Frequently the only music they hear is the strident tones of a street organ. Music

means even more to them than it does to you or me. Can you not be one to take music to them, whether they are in a public hospital or a private home? It will bring new life, new hopes, new being to those whose afflictions are almost unbearable. How can such a mission be compared with that of carrying music and education to African wilds? Your highest mission is at home. A song at the bedside with an audience of one is as valuable as a song in a great opera house with an audience of thousands.

A musician recently advertised in the *London Daily Telegraph*, offering his services as a pianist, at so much per day, to invalids who were unable to attend concerts. No doubt there are many wealthy invalids who would be glad to pay for such services. This opens up a new occupation for young teachers who have time upon their hands. There are thousands who cannot pay. They are the ones who need you most, and you will find that, especially during these glorious summer days when the whole world is alive with the glory of nature, every minute you spend in the company of some shut-in will be beneficial to you. We were put upon this earth for something more than merely to live, to fight for our existence, or our own pleasures. We must help others to live and to enjoy life.

HONOR TO WHOM HONOR IS DUE

In offering this "Woman's Work in Music" issue to our readers we desire first to state our personal appreciation for the enthusiastic assistance of the many world-renowned women musicians who have taken a very gratifying and somewhat unusual interest in this number. We believe that there are very few of our friends who will not see at once the desirability of preserving this copy of *THE ETUDE*, if only for reference purposes. Five of the most famous prime donne of the day, one of the greatest pianists of our time, the most noted American violinist and the most noted American composer of her sex, together with a score of the ablest writers upon the subject of "Woman in Music," have contributed to make this issue what it is. *THE ETUDE* desires to thank these splendid women for their kindness in providing the music-loving people of America with so much valuable and useful information and advice.

It is not necessary to apologize for any shortcomings this issue may possess. We have endeavored to make it as complete as possible, but we believe that all our readers must realize that it would be quite impossible to insure the completeness and accuracy of an encyclopedia, which takes months or years to prepare, in a monthly publication. The names of many woman musicians may have been omitted because of the limitations of the journal or because of the lack of available material regarding them. However, our readers will find that we have presented much useful information that can not be found in encyclopedias.

We desire to thank particularly Miss Maud Powell, Mme. Lillian Blauvelt, and Mrs. Mary Chaplin Fisher, who have furnished the material for the Violin, Voice and Organ Departments respectively.

have the most assistance are quite excluded. It is impossible to be ignorant of the fact that in no other branch of education does one meet with so many cases of unpreparedness and ignorance. Rudimentary questions in form, history, harmonics, terminology, etc., are sometimes asked by some of the students, and the teacher is obliged to answer. Sometimes one hears some such absurd statement offered in excuse for ignorance as this: "that people in the small towns do not expect or even wish to know beyond the most commonplace music!" Now, the teacher is obliged to ask himself, "What is to become of the future *status* of these short-sighted dwellers in the wilderness?" For their very existence, then, we would plead for them to make some sacrifices in order to attain increased knowledge, and to be able to render aid to the clients for whose support you ask, as well as to the clients for which you are depending for your very living, to be constantly endeavoring to become master of the more scientific principles of music. How this can be accomplished is the first question. Under present conditions, have to be left to each individual.

WOMAN'S OPPORTUNITY IN MUSIC

A Symposium to Which Some Well-known "Etude" Writers, All of Whom Are Practical and Experienced Teachers, Have Contributed

DOUBTLESS three-fourths of the music teachers in America are women. In no country in the world is woman's position more secure or more respected. Nevertheless, there still remains a prejudice in some sections in favor of the man teacher. We believe that a teacher's worth depends upon ability and natural qualifications, and that the question of sex has nothing whatever to do with the matter. In fact there are many cases in which the woman teacher is decidedly the superior of her male competitor. A poorly trained man can never hope to compete with an able and progressive woman teacher. There may be the appearance of success at the start, but in the long run ability and training must show.

In order to get the opinions of active and successful women teachers upon this subject, we sent out the following questions, and print herewith the replies received:

1. Does woman have the same opportunity in music as her male competitor?
2. Does she, as a rule, acquire the same preparatory skill and professional training that her male competitor achieves?
3. What is woman's largest opportunity in music?
4. Is she not by nature better adapted to teach young children than her male competitor?

LEONORA SILL ASHSTON.

1. In every human soul is the longing, more or less defined, to create something; to fashion things with one's own hands; to put into tangible shape the thoughts in one's brain; to systematize the wandering fancies with which we are born.

To the man this is undoubtedly more simple than to the woman, for in the case of choosing music for a profession, that becomes part of his life, the maintenance of which in most cases depends upon it.

Man's is a force which seeks opportunity as its birthright, and necessarily draws out the power within him.

With the woman who would be a musician this is a different matter. She may have great talent, but she is either cast upon her own resources, in which case other things might be more remunerative than music; or there is no need for her to do anything for her livelihood, and social pleasures, lack of system and other interruptions more than overbalance the desire for work. In both cases there must be stern self-denial and concentration to attain her end.

Every opportunity in music that is open to a man is open to a woman, only from a force of circumstance it requires more of a personal effort on her part to grasp those opportunities.

2. It may be said that no profession is more abused than that of the teaching of music.

All over the country you will find young women especially who, with a foundation of musical knowledge gained from home and school, are called upon to undertake "classes for beginners," and to minds totally untrained in music they give vague, often incorrect, ideas.

But it is supposed that this question deals primarily with the disciplined members of the profession, and in that case the answer is yes.

In the studies of the great artist-teachers, and in the music schools and colleges, men and women are equal in the painstaking efforts of establishing a firm technique and cultivating a wide musical intelligence.

3. In music, as in all other walks of life, a woman's largest opportunity lies in her sympathy; the power of instructive understanding—of entering into the life of another.

But it is that the women performers on the concert stage to-day show such a power in our musical life. Thus it is that the keen appreciation of the

beautiful, which is the surest evidence of growing artistic life in this country, is evinced by three-fourths women in the concert audiences; and thus it is that the seriously trained, devoted woman teacher of music is so successful.

4. Yes, I believe that she is better adapted to teach children than her male competitor, for besides the inherent quality of training the child, which is hers through long generations, she does not so easily forget her own childhood. The whims and fancies of the developing mind; the way things dawn upon her understanding are very clear to her over a lapse of years; and when she sees the old scenes enacted before her eyes she knows the safest way to add fancy and fact to fact and fancy till both are merged, which process is the surest way of building up any art.

HARRIETTE M. BROWER.

You ask for some thoughts on Woman's Work in Music, and what her preparation, ability and opportunity are, compared with those of men. To estimate comes near the truth, namely, that women do about eighty per cent. of all the music teaching which is done in this country, this answers the first question.

"Does woman have the same opportunity in music that her male competitor has?"

In point of fact she must have far greater opportunities than he. By reason of her sex she is at home and at hand to instruct the growing daughters where, for obvious reasons, the male teacher would not be employed. She has intuition and sympathy more exact, a great deal more patience and often a far better knowledge of foundational work. I would, as a rule, rather employ a capable woman teacher at \$3 per hour than a man at a higher price, for I would expect more thorough, conscientious instruction. She may not have the business ability to push and advertise herself as the man has, but she has the conscience to do solid, patient, competent work that tells.

In the nature of things, woman's work as a teacher of music, and more especially piano music, will lie more in the direction of foundational training, and in this branch of the work will be her greatest strength and opportunity. She is much better fitted, through refinement, patience and gentleness, than is her male competitor. Teaching children in classes gives her the advantage of including a greater number under her guidance, and of inspiring more ardor and emulation among the pupils. Teaching in large schools gives wider opportunities for spreading true principles.

Of course there are many sides to the question; so much depends on condition and location. In the music centers of America the man teacher has decidedly the best of it. His opportunities are much greater. He is a man, he can be called a "professor," whether he has a right to the title or not. He is often a foreigner with a high-sounding name, with prices correspondingly high. With our distrust heretofore of musicians of home manufacture, and our admiration for an amusement or accomplishment subject that the imported professor has had a large vogue in America. Then, too, the professor has had a great opportunity in the large schools in the important centers of America, as a rule, to obtain positions as heads of music departments, or as principal piano teacher. Fashionable schools, drawing their pupils from all over the country, usually employ professors of repute. It is sex, name and price that count; and so the professor secures the coveted prize.

But outside of the "professor" class women teachers, even in the great music centers, are in a large and growing opportunity. This is shown by the number of women who make a good and prosperous living by their work.

Even in the last days, when the things of music are adjusted as they should be, there will be nothing but harmony between the two classes of teachers.

The professor will find his branch of the work is to impart artistic finish and interpretation. The well-trained woman teacher will be expected to lay the foundation and carry the pupil up to the finishing point. This does not lessen her power and responsibility, but heightens both. What greater opportunity could be desired, what finer incentive for thorough preparation, for earnest, artistic effort! And the young American woman is equal to the task.

But there are other positions in the world of music in which woman can shine besides the quiet (or matron) side of the art was a woman. Not everyone thinks that St. Cecilia was in the real personage, but she actually did exist, in the second or third century. The facts are somewhat apocryphal, but it is stated that the year 230 A. D. a noble Roman lady of that name, a Christian, was forced into marriage with a pagan named Valerian. She finally converted him and his brothers, but then she would not have been connected with music but for the passing statement that she often uttered instrumental music with that of her voice in sounding the praises of the Lord.

Women are well represented in the various mythologies in connection with music. The Muses and Sirens are well known. India, too, ascribes its favorite musical instrument, the vina, to Brahma's consort Saraswati. The various scales were represented by nymphs, and when Krishna came to earth sixteen thousand of these young ladies sang to him, each in a different mode.

In the folios of Lepsius is a picture of an ancient Egyptian institution resembling our own conservatories of music. It represents a course of music in the school of singing and dancing of King Amenhotep IV years before the Christian era. There are large and small connected rooms, with furniture and musical instruments. In one room a teacher sits listening to a girl singing, with another girl playing the harp for accompaniment, and a third one regarding the teacher attentively. Another room shows two girls practicing a dance with harp music. A third room shows a young lady leaving her harp and sitting down to lunch with a friend. Doubtless these girls and many others did some composing, even if only in the form of improvisations.

SAFFHO. In Greece, as in so many ancient lands, women did not go about as now. Probably many played an important part in driving away the tedium of their stay-at-home lives. But there is one name in Greece that is famous even now—that of Sappho. Very little is known of her life, and that little is not certain. She was born near the end of the seventh century B. C., either at Mytilene or at Eresos, in Lesbos. She lived in the former place, where she grew into fame through her poetry. She and Alcæus were the two leaders of Æolian poetry, and a friendly rivalry existed between them. About the year 600 B. C. she fled to Sicily to escape some unknown danger. According to many, she met death by throwing herself off the Leucadian Rock because her love for Phaon was unrequited. But there was an annual ceremony of casting from that rock a criminal, with herbs tied to him to break his fall. From this grew the idea of unfortunate lovers leaping from the rock into the sea, and the expression may have grown symbolic, like our phrase "Crossing the Rubicon."

It is fair to call Sappho a musician, for in her time poetry and music were not separated. Modern histories often call the old Greek music primitive and simple, but that statement overlooks the great possibilities of the Greek instrument, even in solo work. Sappho was probably an excellent composer, and at Mytilene she gathered a large circle of the

most educated young women, who were her pupils in poetry, music and personal cultivation. The power of her poetry was made evident by its effect on Solon, the lawmaker. Hearing one of her works for the first time, he expressed most ardently the wish that he might not die before having learned such a beautiful song.

Other poetesses (and therefore musicians) in Greece were Myrtis and Corinna, both contemporaries of Pindar. In later times music fell into the hands of the lowest classes. The same was largely true of Rome, though there the art was kept alive also by slaves, who were usually much more cultivated than their masters. Finally the Christian Church was to ban women singers. After this it is no wonder that we find no great woman composers in those times. In Northern Europe, where wives were bought like cattle, the position

of women was certainly not enviable. The laws of that time provided that if a female slave were convicted of theft she should be burned alive by eight others. Per contra, if a woman scourged her slave to death, she should do penance! Here, too, conditions were hardly ripe for woman composers.

ENGLISH GLEE MAIDENS. Chivalry and the code of the Troubadours placed women on a higher plane. In common with men, they were able to sing their own music to the various poetic forms that they composed. The Glee-Maidens, who flourished for some time in England, were decidedly interesting and romantic figures. Often they would wander about alone, with only the escort of a pet dog or a goat, or perhaps a dancing bear. They wore bright colors, often adorned with silver, and on their feet were leather buskins. They were welcome in castle and monastery as well as village and town. In the latter they would mount some slight knoll and entertain a motley gathering of monks and nuns. They often became famous, and we read of certain Adelina, one of their number, was rewarded with an estate by William the Conqueror.

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FAMOUS WOMEN IN MUSICAL HISTORY

By ARTHUR ELSON

Author of "Women's Work in Music"

THAT women have had much to do with music is shown, first of all, by the fact that the patron (or matron) since of the art was a woman. Not everyone thinks that St. Cecilia was in the real personage, but she actually did exist, in the second or third century. The facts are somewhat apocryphal, but it is stated that the year 230 A. D. a noble Roman lady of that name, a Christian, was forced into marriage with a pagan named Valerian. She finally converted him and his brothers, but then she would not have been connected with music but for the passing statement that she often uttered instrumental music with that of her voice in sounding the praises of the Lord.

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SAFFHO WITH PHAON AND HER PUPILS.

of slaves was certainly not enviable. The laws of that time provided that if a female slave were convicted of theft she should be burned alive by eight others. Per contra, if a woman scourged her slave to death, she should do penance! Here, too, conditions were hardly ripe for woman composers.

ENGLISH GLEE MAIDENS.

Chivalry and the code of the Troubadours placed women on a higher plane. In common with men, they were able to sing their own music to the various poetic forms that they composed. The Glee-Maidens, who flourished for some time in England, were decidedly interesting and romantic figures. Often they would wander about alone, with only the escort of a pet dog or a goat, or perhaps a dancing bear. They wore bright colors, often adorned with silver, and on their feet were leather buskins. They were welcome in castle and monastery as well as village and town. In the latter they would mount some slight knoll and entertain a motley gathering of monks and nuns. They often became famous, and we read of certain Adelina, one of their number, was rewarded with an estate by William the Conqueror.

It is fair to call Sappho a musician, for in her time poetry and music were not separated. Modern histories often call the old Greek music primitive and simple, but that statement overlooks the great possibilities of the Greek instrument, even in solo work. Sappho was probably an excellent composer, and at Mytilene she gathered a large circle of the

lish. Her first set of lays, in French verse, won instant admiration in castle and court. Twelve of her songs are now in the British Museum, among them one treating the Arthurian legends in remarkably beautiful fashion.

With the decay of the Troubadours and Jongleurs came the beginning of the various schools of counterpoint, where at last may be found women whose works can be heard and enjoyed to-day. There is a saying that music was horizontal formerly, but is now vertical. The flowing part-writing is aptly described by this, but the counterpoint is not yet shelved; so we may still listen to the motets or madrigals of such women as Maddalena Casulana or Vittoria Aleotti in Italy, Madelon Bariona in Germany, Clemencia de Bourges in France, or Bernarda de Siles in Portugal. At a later date Francesca Caccini, daughter of the early opera composer, became the idol of her city, and grew renowned in poetry as well as music.

After the contrapuntal school had culminated, more as we see it now. Woman composers have come thick and fast, in spite of much absurd prejudice against them. It is hard to see why women should not always have been allowed to compose, as there is nothing unfeminine in writing music. But even in the last century such men as Mendelssohn and Rubinstein opposed the idea. As is well known, Mendelssohn was properly punished, for he had to confess to Queen Victoria that the song "Italy," which she liked and credited to him, was really the work of his sister.

An interesting female figure in the eighteenth century is Maria Theresa von Paradis. Although totally blind, she became a pianist of the first rank, gifted with powers of the most sympathetic expression. Her memory was phenomenal, for she could play at least sixty concertos and any number of smaller pieces. Her compositions showed unusual imagination, especially in the popular fairy operas, "Hänelo and Alcina," the melodrama, "Ariadne and Bacchus," and the pastoral opera, "Der Schulerdäule"; also a piano trio, a number of sonatas, some cantatas and many songs. Mozart gave high praise to these works.

A PUPIL OF HAYDN.

Marianne Martinez, a pupil of Haydn and Porpora, was another gifted composer, whose oratorio, "Isacco," met with deserved success at Vienna in 1788. She has other oratorios, a number of operas and even symphonies to her credit.

The most famous German woman composer of the nineteenth century was, undoubtedly, Clara Schumann. As Clara Wieck, she was a pianist. Her marriage with Schumann, after his lawsuit against her father to show that he could support her, brought about a condition of idyllic happiness reflected in the works of both. The list of her own compositions includes many songs and piano solos, some violin pieces, a piano trio and a piano concerto. They are all of excellent quality, and a good song is more to be praised than an overgrown symphony.

In the early years of the nineteenth century Emilie Zumsteeg became a wonderful sight reader, able to play full orchestral scores on the piano with ease. Her home was the center of a brilliant circle of friends, including Weber, Hummel and Lindpaintner. Her largest work was an overture to "Die Geister Insel," but she was best known through her many beautiful songs.

Fanny Mendelssohn, like her brother, had the delicate hands which caused people to say that she had "Bach-Fugue fingers." Both before and after her marriage to the painter, Wilhelm Hensel, she led a life of happy activity, but she would probably have composed much more than she did if her brother had not opposed any attempts at publication. As it is, her work is limited to a few songs and piano pieces and a piano trio.

Other notable composers of note in Germany were Leopoldine Blücher, the Austrian pianist, whose chamber music is excellent; Emilie Mayer, who put really good music into her overtures and symphonies; Aline Händt, who died at twenty-four, after writing choral and piano works; Agnes Bernheim, whose orchestral works have been frequently given; Louisa Adolph Lebeau, gifted and unknown, who had worked in overtures, concertos, and many other forms; and Ingelborg von Brossart, born at St. Petersburg, but of Swedish descent. She it was who came to List at eighteen, a dazzling vision of Northern beauty, and considered him by her playing of a Bach fugue. "You don't look like that," he cried in surprise. "I should hope I didn't look like a Bach fugue," was her famous reply. She wrote three operas, a number of choruses and many excellent songs.

FRENCH WOMEN COMPOSERS.

France has been more prolific than any other country in producing good women composers. Most popular today is Cecile Louise Stephanie Chamade. She has written large works, such as her lyric symphony with choruses, her piano trio and the ballet "Calphurne," from which some of her best-known pieces are taken. But it is by her shorter piano works and songs that her success was made. Their plaintive style and delicate modulation give them a charm that is unique in music. The "Scari Dance" and "La Lisoniere" have become most popular, but the "Contes Bleus," for voice, and such songs as "L'Amant d'Argon," or "Le jardinier," are of greater musical worth. Augusta Holmes was another famous woman in France. Of Irish parentage, she early came to France, where she died in 1903. When only eleven she conducted a quintet of her own, played at Versailles. Her operas include "Hero et Leandre," "Les Argonnees" and "La Montagne." She has written symphonies, but she is best known through her large symphonic odes with chorus. The "Ode Triomphale," for the Paris Exhibition of 1889, was one of her best. It was in 1886 that she marked that the city of Florence ordered from her a work, the "Hymne à la Paix," for the Dante Festival. Her impressions of Italy are recorded in "Poppea." Marie Felice Clemence de Reiset, Vicomtesse de Grandville, is another name no less famous than that is extensive. She excelled in opera, and her "Sibylle" was highly praised. Jean Louise Farnes, somewhat earlier period, wrote such good works in her youth that Schumann fell into the error of supposing that they were not wholly her own. She worked well in the classical forms—symphony, overture, chamber music of many varieties, and violin and piano sonatas. Louise Angeline Bertin, of the same period, made many successes in voice and wrote verses that won a prize from the French Academy.

Pauline Viardot-Garcia was sister of Malibran and daughter of Manuel Garcia. She was with him when a band of Mexican train robbers held him up, relieved him of his cash and added insult to injury by making him sing for them. But they escaped further trouble and returned to Europe, where Pauline found a career of fame and honor as an opera singer. On leaving the stage she taught and composed at Baden-Baden. Her works include operettas, piano solos, violin pieces and some excellent singing exercises. Her daughter, Mme. Hefite, is also a composer, having produced operas, string quartets, songs and piano works.

Gabriella Ferrari, pupil of Gounod and Dubois, has written good orchestral suites and a comic opera, besides the usual piano pieces and songs. Her "Fantastic Symphonies" and "Leanne d'Arc" are often performed. Among French opera composers Elizabeth Claude de la Guerre, admired by Liszt, died a success with "Zephale et Procris" in 1894. In the nineteenth century Henriette de Beaumais occupied the foremost place. Lucile Gretry, daughter of the composer, produced two operas before her untimely death. At the same time Edme Sophie Gail-Garre flourished early in the nineteenth century, while Pauline Thys met success in its later decades. Marguerite Olagnier is another good opera composer, whose "Saï and Le Prince" are very beautiful. Marie de Pierpont was a talented writer for organ. Another great organ composer of earlier date was Louise de la Hye, a grandniece of Roussseau, the diet at twenty-four, was professor of harmony in the Conservatoire. Marie Bigot was a piano composer and friend of Bee-

thoven, while Marie Pollet and Theresa Demar wrote for the harp.

ENGLISH WOMEN COMPOSERS.

Women composers did not become numerous in England until after 1750. In the nineteenth century we begin to find several, such as Ann Sheppard Mounsey, whose "Spohr" spoke of as a child prodigy; Mrs. Charles Barnard, known as "Charles"; Virginia Gabriel and Charlotte Sainton-Dolby, the friend of Mendelssohn. All these, however, wrote in a style too simple and sentimental. The songs of Ellen Dickinson ("Dolores") were somewhat better.

The foremost woman composer of England was undoubtedly Alice Mary Smith, afterwards Mrs. Meadows-White, who made composition her life-work. Her music is always clear and well-balanced in form, with excellent thematic material and an expressive charm of melodic and harmonic beauty. In the larger forms she has written two symphonies, four overtures, a clarinet concerto and an introduction and allegro for piano and orchestra. Her chamber music, also successful, includes four piano quartets and three string quartets. Of her published cantatas, the "Ode to the Northeast Wind" is the strongest. Her many part-songs are of rare charm, as may be seen from the duet, "Oh, That We Two Were Maying." She died in 1884, at the age of forty-five.

Among other orchestral writers in England Edith Greene wrote a symphony that was well received. Amy Elsie Horrocks, the pianist, produced the orchestral legend "Undine." Edith A. Chamberlayne has composed two symphonies. Edith Swepstone brought out some movements of an unfinished symphony, and the overture "Les Tenebres." Rosalind Ellicott wrote three overtures and a fantasia for piano and orchestra. Better known than these is Dora Bright, whose two piano concertos were praised by critics for "original fancy and melodious inspiration of a high order, coupled with excellent workmanship." Her fantasia for piano and orchestra was the first work by a woman to be given by the London Philharmonic Orchestra. Ethel Smyth is now well known because of her operas, "Der Wald" and "The Wreckers," the latter rather vehement in style, but performed successfully in London.

Famous song writers are England's most recent product. Foremost is Liza Lehmann (Mrs. Herbert Bedford), who became famous through her cycle, "In a Persian Garden," with words from Omar Khayyam. This is her best work, full of strong expression, moving pathos and exquisite beauty. Frances Allsen passed a lonely youth in a little village where, as she says, "if a girl went out to walk she was accused of wanting to see the young men come in on the train, where the chief talk was on the subject of garments, and the most extravagant excitement consisted of sandwich parties." At last she came to London, where she taught in the day to earn money for her evening studies. After braving all difficulties she won a well-deserved success. Besides her songs, her two overtures, "Slavonic" and "Undine," were both successful. Mrs. Rhodes (Guy d'Hardelle) is another of the gifted song writers, who has written for Mme. Calvé some clever acting songs, such as "The Fan." Maude Valerie White, of an earlier generation, wrote many songs of excellent workmanship. Agnes Zimmermann has written many beautiful violin works.

AMERICAN WOMEN COMPOSERS.

In the United States Mrs. Beach stands at the head, both as composer and pianist, in the larger forms. Her "Jubilate" cantata was well received at the Chicago fair. Her Mass and Celtic Symphony have also been performed. Her piano works, songs and violin sonata are well known in many countries, especially in Italy. Margaret Ruthven Lang has written several overtures and orchestral arias, as well as many beautiful songs and piano pieces. Mme. Helen Hopkirk's piano concerto is a worthy work, dignified and musically. In the smaller forms America has a host of composers who are becoming better known every day. The native list would add too well known to require detailed description.

Other countries have their composers, too. In Italy, Gabriella Ferrari and the Countess Glida Ratti have produced operas. While Eva dell'Orto wrote good songs, Maria Teresa Agnesi wrote in almost all forms in the eighteenth century. Holland has Catharina van Groenou, a composer of a Russian-brack for songs and Cornelia van Oosterzee for more ambitious works. In Belgium Juliette Folville

takes high rank with orchestral suites and a violin concerto. Norway has Agathe Bacher-Grønchald, and Sweden Elfrida Andree, while from Venezuela comes our own spirited Carreño.

From these names it is evident that women are now freely allowed to compose. Whether they will ever equal men is a little doubtful; many claim that they will always lack the virility of a Beethoven. Liza Lehmann thinks that women are handicapped by the lack of physical strength. As yet there has been no woman composer of the very highest rank, but that certainly is no reason why there may not be one in the future.

THREE HELPFUL PHRASING HINTS.

BY H. A. JEROUULT.

THE importance of accurate phrasing, especially for all keyboard players, is being slowly realized by the laws which govern its use are being discovered by theorists, but much yet remains to be done. In the face of so much inaccurately phrased music, which has and is being printed, unless the performer possesses some inherited power of interpretation or has learned (and which is very much more to the point) applied the laws of good phrasing, all that appears to musical punctuation is still overlooked and ignored.

As a rule, all reform is a matter of time forced on by public opinion that eventually effects the change. Much has been done in recent years in the matter of musical expression. People are beginning to understand that this essential beauty of music is based upon such a hard fact as law and order, and is not the erratic whim of a long-haired, blue-eyed dreamer, who runs his slim and tapered fingers smoothly over the pianoforte keyboard. Variety of interpretation there will always be; but, in the main, fundamental principles must form the basis of all that is good in any art.

Phrasing in playing has been compared to punctuation in reading; a good simile when it is born in mind that phrasing is more regular in its recurrence than is punctuation in prose, while in poetry there is a closer comparison.

All phrasing in music is denoted by the well-known legends, and our mark is a simple method of writing. In passing, the thought occurs: if commas, semicolons, full stops, etc., will ever be used in the place of legato marks? The alteration will not be in a "Persian Garden," with words from Omar Khayyam. This is her best work, full of strong expression, moving pathos and exquisite beauty. Frances Allsen passed a lonely youth in a little village where, as she says, "if a girl went out to walk she was accused of wanting to see the young men come in on the train, where the chief talk was on the subject of garments, and the most extravagant excitement consisted of sandwich parties." At last she came to London, where she taught in the day to earn money for her evening studies. After braving all difficulties she won a well-deserved success. Besides her songs, her two overtures, "Slavonic" and "Undine," were both successful. Mrs. Rhodes (Guy d'Hardelle) is another of the gifted song writers, who has written for Mme. Calvé some clever acting songs, such as "The Fan." Maude Valerie White, of an earlier generation, wrote many songs of excellent workmanship. Agnes Zimmermann has written many beautiful violin works.

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II. The legato mark denotes where the rhythmic accent occurs. As the first note of a new phrase always bears an accent (which forms one of the greatest factors in rhythmic playing), this is usually denoted by its position and is easy of interpretation. The matter of good accent cannot be overestimated in teaching, as it imparts a life and a vigor to the music, which is entirely absent when it is entirely overlooked. The importance of both the rhythmic and the expressive accent and rely exclusively on the singer's voice, entirely without domestic help of any kind, to try to make any advance along the lines until the scale could secure some relief. However, there are thousands of mothers and wives who could greatly to their joy in life by the regular study of music without allowing it to interfere much with their domestic duties. In fact, in many cases music has proven a positive relief from the hum-drum monotony of an unrelieved existence.

Even though you may be unable to secure the services of a capable teacher, you should not be discouraged. The ETUDE offers enthusiastic students, boardless, consistent and unknown thirty years ago, carries to your door, every month, instruction, in-



Music After Marriage and Motherhood

Opinions of Some of the Most Famous Living Women Musicians Upon the Problem of Keeping Up Musical Work Without Neglecting the Home

DURING the last year an enterprising club of Southern ladies, who have formed a musical club, decided that it would be interesting to hold a "Mistresses Contest." Since that time women's musical clubs all over our country have been trying similar plans. A prize is offered to the mistress who shows the greatest advance as a singer or to what may be considered a great national musical waste.



MME. LOUISE HOMER WITH HER TWIN DAUGHTERS.

Of the girls who spend hours and hours at the keyboard during their youth, comparatively few ever try to make the musical skill they have acquired the foundation for higher achievement in the art later in life. Marriage is only too often the dismal end of all musical ambition. We are of the opinion that the custom of ceasing all attempts to advance in music after domestic responsibilities have commenced is due to tradition, indolence and a false conception of the real office of the wife and the mother in the home.

Our ladies are often willing to make the pressing duties of home care an excuse for their failure to succeed in music. We know, personally, ladies who have considerable responsibility, but who, by a judicious arrangement of their time and household duties, are able not only to "keep up" their music, but to show a most praiseworthy advance. Their homes are by no means the untidy, neglected houses filled with slovenly children, and the litter of culture that some newspapers would have us believe must be associated with the mother's attempt to advance themselves in artistic work. We should not be unwise enough to encourage the mother of a very large family, entirely without domestic help of any kind, to try to make any advance along the lines until the scale could secure some relief. However, there are thousands of mothers and wives who could greatly to their joy in life by the regular study of music without allowing it to interfere much with their domestic duties. In fact, in many cases music has proven a positive relief from the hum-drum monotony of an unrelieved existence.

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spiration and, best of all, the actual teaching material itself. With this monthly budget of educational help no mother need despair and complain of lack of opportunity. If you can also have the aid of an able teacher your progress will probably be more rapid and more secure.

The following opinions of some of the foremost writers and musicians of the day will unquestionably be of great value to our readers. Teachers who have mothers' wives among their pupils and musical friends will not lose this excellent opportunity of bringing these opinions to their attention:

MME. LOUISE HOMER.

[Edmond's Note.—Mme. Homer's contribution to this symposium is made doubly interesting and valuable by the fact that her own domestic experiences embrace all that can be said of her own children were born within the past seven years, during which time she has been constantly at the piano, and her contralto at the Metropolitan Opera House and has also toured the United States several times. Her husband, Madame Homer is the wife of Mr. Sidney Homer, the well-known composer of songs and piano works. The children reside in New York during the opera season, and Madame Homer is the mother of the best and noblest in American domestic life. Mme. Homer's portrait and biography appear in the gallery for the month.]

The great importance of music in the home is unquestionable, and I believe that the wife and mother fortunate enough to be musical has an invaluable help within herself toward home-making. The earliest memories of her children are sweetened, and from the beginning she fosters their musical interest and ambition.

She moreover creates for them a magnet within the home, a common happiness which includes not themselves alone, but their parents. And when music is a daily joy in the home it grows into a real need for music in mature life. Thus the mother's influence in this has been not only uplifting, but far-reaching.

If a husband really enjoys his wife's musicianship, this helps, perhaps, more than anything to stimulate her to fresh study. She cannot be indifferent to it if it means rest and recreation for him. One husband I know finds his greatest pleasure after a hard day at his office in spending his evening listening to his wife's singing. And her talent becomes a vital part of the happiness of the household.

Most women who love music dearly and have received more or less musical training are contented if they can go on with their studies and make music in their homes, and their lives would be incomplete without this privilege. But there exist other women, more gifted, who often cannot be satisfied with this alone.

Their natures obey that profound law which gives to every woman talent a passionate desire for expression. If these "women murety and are forbidden by their husbands to have a professional career, and therefore a wider giving out from themselves, they are necessarily unhappy, and their lives are marred, however rich they may be in domestic joys.

I have met many women, incidentally, who, when the conversation turned naturally to music, surprised me by showing a large knowledge of repertoire, of the best song literature, of all the best-known operas; and when I would perhaps express my surprise they would reply, "Oh, before I was married I studied singing with Signor _____ in Italy for three years (or perhaps five years, as I have lived in America), but," in a changed voice, "my husband does not approve of my singing in public."

I have often been conscious of not merely a disappointment, but a tragedy—a gifted soul hindered from its natural expression and unable to stifle its craving for such expression. This is a problem which must be solved individually.

But I want to make myself absolutely clear upon one point. If a woman has not the strength of character or physique to fulfil both her domestic and artistic duties, it is the latter always that should be neglected. In other words, the domestic pleasures

(do not let us call them "duties") should never be sacrificed.

My own best work has been done since my marriage. The sympathetic comprehension and high artistic ideal which I have found in my own home have spurred me to my best efforts, and marriage and motherhood have broadened and deepened my whole conception of life and, therefore, art.



MME. JOHANNA GADSKÉ WITH HER DAUGHTER.

MME. JOHANNA GADSKÉ.

[Mme. Gadske's husband has been previously a lawyer, and she has been an artist not infrequently with domestic duties.]

It seems to me that in any home, whatever the circumstances of the family may be, the love of music and study of it can do nothing but good. It is, of course, necessary for the girl who marries, and undertakes the care of a home should think first of her practical duties and of making that home comfortable. But I believe also that music more than anything else can be made a means of keeping the family together for their mutual pleasure in their evenings at home.

Neither do I believe that the duties of a wife and mother need interfere in any way with the career of an artist. Each interest has its own place, and need not conflict with the other. And the more fully an artist has lived her life as a woman the more understanding she has to bring to her art.

MRS. FANNIE BLOOMFIELD-ZEISLER.

[Our readers should be particularly interested in Mrs. Zeisler's work, as she has been a prominent figure in the keep-up such a remarkable record as Mrs. Zeisler possesses. She has been a prominent figure in the United States and Europe, and at the same time maintain her place in her home. Mrs. Zeisler has a son, and her husband is a prominent Chicago attorney.]

"My own experience makes me quite willing to admit that the successful pursuit of music-study after marriage and motherhood demands a great amount of energy and ambition upon the part of a woman. The mother who is blessed with a large family of young children may fail to see the way to develop her musical ambitions, but if she can possibly find a means and is genuinely sincere in her desire to better herself I am sure she will be richly rewarded for her efforts.

"I am sure that the case of the mother who has large domestic cares and who cannot afford a servant. Instead of permitting her love for music to pass before very early into the ghost of an abandoned ambition, let her seek the expedient of having a mother's help, or a kindergarten, or some other means for a few hours each day. If this is not for her gain the friendship of some neighbor who might be willing to help her by amusing the children for an hour or two, or by taking her to practice. What a relief of relaxation that hour can bring to the right-minded woman! Rest by no means con-

she attempts to break into cultured society. Two centuries ago monarchs were clients who could not sign their own names. The world is continually advancing, and the child who is musically ignorant is to be pitied. Mothers should recognize this and by keeping up their own music encourage their children to reach a musical education."

MME. MARCELLA SEMBRICH.

(It is not necessary to mention Mme. Sembrich's devotion to her home and to domestic ideals, as attention has already been drawn to these in *The Etude* for April of this year.)

I consider the matter of continuing music after marriage a very serious and important one. Of what value are the vast amounts of money invested, the hours of practice spent and the great energy and attention put forth by young women in learning music, unless they have some means of profiting from their work in after-life? Of course, a musical training in itself is valuable from an educational standpoint, but it seems pitiable that so many girls work for years only to abandon their musical work when they become wives. Of those girls who study, only a very small number ever become professional artists. The realm of most of them must be in the home, but musical mothers in our homes have an influence no less significant than that of the great artists on the concert stage or in the opera house.

I know that there are cases where it is quite out of the question for the mother to continue her musical work after marriage. The limited income and the burden of domestic duty make further study impossible. Even daily practice is oftentimes impracticable. All such wives and mothers who have musical aspirations can do is to wait for the turn in the wheel of fortune to place them in position to continue their work. When it comes to the question of whether the music or the home should be neglected, no sensible woman will think for a moment that she can neglect the home and forfeit the highest privileges of womanhood and motherhood. The first duty must be to the home, and it is in the home that the real woman will find her greatest joy.

Miss Aiken has had a genuinely good musical training; it is surprising how little practice will enable her to keep it up. Sometimes half an hour a day devoted to the proper kind of study will accomplish much excellent work, providing, of course, that the foundation has been properly laid.

In families where there are children, the musical mother can oversee their musical work; and more than this, she can keep in touch with their future work in music. This should in itself be a source of great satisfaction and enjoyment to the mother. The mother who by reason of the child's superior educational advantages is forced from her children is to be pitied. No one can hope to superintend the child's musical work as conscientiously and devotedly as can the sensible musical mother.

The wife who can play or sing should be in a position to add greatly to her husband's happiness. Sometimes, however, one hears of husbands who have an aversion to music and who oppose every effort made to promote music in the home. Wives who have such husbands are in a most unfortunate position. It is impossible to give advice for such cases. Happily they are rare. I have always felt that musical training, and interesting the wife made the social, artistic and in-

tellectual life of the home, the less liable is the husband to seek his pleasures elsewhere. In making the home happy, music, good books and fine pictures play a very important part, and a fine picture gallery is often the home barren of these potent forces is often the home of married people. The wife who can keep up her music after marriage should make every effort to do so, as she will be repaid in almost every case.

MME. ERNESTINE SCHUMANN-HEINK.

Shall I repeat what I have said so often—to be a mother is the greatest and noblest privilege within the gift of the Almighty? Nothing in the world is so precious as this—to observe how the intellect of the child gradually develops; nor is there anything so inspiring or ennobling as the first smile of recognition and love that the baby gives to its mother.

I have raised all my children myself, and thus have known that wonderful joy that means all the world to a mother. I know no reason why an artist can not follow the career of a singer or an actress in ideal manner, and still at the same time be a good wife and mother. The mother's love for her children gives to every good woman great personal fortitude. Why then should not this same force develop and enable the character of an artist? I am sure that it does, and rejoice because it helps me. Gladly I endured the many trials, for several times sorrow has stood at my side, but to-day I bless the past because it has made me rich, because I possess my beloved children, the most noble and priceless treasures of all I have.

Now I have really become a grandmother. Nevertheless I feel indescribably fresh, young, happy and glad. With my little George Washington Schumann-Heink I play like a care-free child.

Since my voice is unquestionably better than in the past it would seem that I am an example of the kind of life which I have led. Let us hope that the older and more normal methods of life, together with the dear old music of the past, may return to us, and that they will develop stronger, healthier women, children singers and artists, and that they will bring a more rational art to this wonderful and beautiful world, to the everlasting praise of the Architect of the universe and the Creator of all good things.

I send a thousand greetings to *THE ETUDE* and to my dear brothers and sisters in America.

[Editor's Note: We deeply regret that owing to the limitations of space a most interesting contribution to this symposium by the distinguished American composer, Mrs. E. H. A. French, whose portrait is upon the cover of this issue, must be postponed to our August issue. All readers who have enjoyed this issue should send us the next one, in which several important features are continuing.]



MME. SCHUMANN-HEINK AND HER EIGHT CHILDREN.

SUCCESSFUL MEMORIZING.

Some Remarkable Experiments in Memory.

BY KATE C. CHITTENDEN.

[Miss Chittenden was requested to prepare the following article expressly for *THE ETUDE*, giving her experiences with the excellent idea upon this kind of drill. The Miss Aiken. We have seen these methods demonstrated and are convinced of their soundness. Miss Chittenden has been unusually successful as a teacher, organizer and originator of musical education in the New York City music school she has shown distinguished ability.—*Editor's Note.*]

While there are three primary ways in which one may choose to memorize pianoforte music, each of the ways is a complex process. There is the school of thought that insists upon a memorization of the exact appearance of the printed page with every detail stamped indelibly upon the retina. There is the school that advocates the impression upon the mind of the exact keyboard position of each note, and thirdly, there is the school that relies upon the muscular impression left by practice in the hands and as she said "Result!" the simultaneous reply came from all the voices. On that occasion General Stuart Woodford was the speaker, and his address followed the mathematical demonstration.

And subsequently, upon the last occasion when Miss Aiken appeared at a commencement, I heard the teacher of mathematics call off a series of numbers to be added, subtracted, multiplied, divided, squared and cubed, which took about five minutes, and as she said "Result!" the simultaneous reply came from all the voices. On that occasion General Stuart Woodford was the speaker, and his address followed the mathematical demonstration.

He commented upon the mental agility and concentration displayed, and after his speech Miss Aiken arose and said, if he wished, she was quite sure that the young ladies could repeat to him, verbatim, what the teacher of mathematics had said to the class; whereupon the class stood up and recited the whole list. I have kept in touch with a number of Miss Aiken's old girls for nineteen years and have seen-witnessed the same kind of thing in the women to-day as clearly as when they were school girls. I had one of them as my assistant at Vassar College, and in a connection of seven years, where there were innumerable other cases, I have numbered and carried out, only twice was anything forgotten during the whole seven seasons.

MEMORY IN HISTORY.

I have dwelt at some length upon these points because they demonstrate what can be done by a little consistent work carried on unremittingly for a long time. The person who is educated to apt to swing from one extreme to the other. Memory has played the greatest part in the education of all the earlier races. Without doubt the keenest intellects that the world has produced have been the great Hindus, and the high-class Hindus for thousands of years has been trained to memorize anywhere from thirty to fifty thousand lines of Sanscrit literature. The Jewish race, at its prime, educated its boys through the memorization of thirty thousand lines of Talmud. During the lifetime of the passing generation the pendulum has swung to the opposite extreme, where reasoning processes have been exalting to the exclusion of memory. The consequent result that to-day it is practically impossible to find young men and women or children who can memorize even a short hymn without great effort.

MUSICAL APPLICATION.

If we begin with children from the first lesson, utilizing all three kinds of memory, as enumerated in the beginning of this article, consciously applying each where it can best be used, the pupil must inevitably form controlled habits. Where a piano teacher is able to give short daily lessons the results come with surprising speed. One difficulty that hampers efforts in musical accuracy with children is the small size of staff and notes. Several music publishers supply music paper with the lines more than an inch apart. With a little care anyone can learn to write music with wide-spaced lines, and the large sheets, and by judicious selection the teacher can make sample problems in pitch or rhythm which can be exhibited to the pupil for a long time. The pupil may be asked to play, sing, play or clap the sample. In class work this plan works admirably, and I have seen capital results in a relatively short time.

The Emperor Char, who of Germany noticed a tramp who entered the gates of his castle, where the owner changed the window display frequently, and he discovered to his chagrin that his vision worked so slowly and inaccurately that he had to spend considerable time in order to discover all of the contents of the window. He persisted in his efforts until he was able to grasp all of the items in the

glance as he walked past the shop. It was merely drill. Anyone with a will can master the problem. Another plan is to cut up sheet music in short sections and gum them to cards, adding the staff for signatures, and deal them out to the class, face down, to be turned up for a certain time and then use.

THE METHOD EMPLOYED.

Upon inquiry I found that twenty minutes were spent every morning upon this kind of drill. The girls were taught not only to see the actual things before them and to hear, but they also learned to recognize the exact size of objects. Lines of given lengths were drawn upon the board, and a degree of accuracy was gained by the pupils being able to judge of the exact size of any objects they might be interested in. The work was carried through in literature, the study of poetry, history and various other branches that depend upon accurate memory.

Selected small groups, first, visualize it so that it can be seen with closed eyes; second, hear what is visualized—no one ever becomes a true musician who has not the hearing-eye and the seeing-ear, third, feel the sensation of the muscular contact of the hand and fingers upon the keyboard before there is any contact of the hand with the keys; fourth, see the contour of the hand as it must appear when the group is performed.

MEMORIZING NECESSARILY SLOW.

It may be urged that this is a very slow process. Of course, it is slow! But is it anywhere near so slow as the ordinary way in which pupils practice, where hours of slipshod stumbling are spent in skimming over the pages of music, omitting or falsifying many notes, and where the student is not accurate, honest rendering of everything intended by the composer is an impossibility? If a pupil can be induced to master four measures only each day, inside of a fortnight the quota can be reached by a student who can absorb forty-eight measures in a week and have them stored away infallibly in the mind can have a fair-sized repertory at the close of a season which will remain in the memory for all time, because the student is in a fashion need very little reviewing when they are taken up again after a lapse of time.

WHAT SIX MONTHS WITH CZERNY'S STUDIES DID.

BY MAGGIE WHEELER ROSS.

In these days of many methods, and numberless techniques and etudes, it is sometimes well to turn hard results to the teachers who made history.

After a rigid course in some of the modern techniques, followed with assiduity and patient, painstaking regularity, found my fingers stiff and my touch heavy and unmusical. In my distress I chanced upon a teacher of the old school who is without fads and fancies, and he prescribed for me a good aliphatic dose of Czerny. Acting upon his advice, I purchased a volume of two hundred and two Liebling Edition of Czerny. These studies were played daily for six months, with no other technical work, except major and minor scales played light and fast, with fingers close to the keys, avoiding all slow and heavy forms, or high finger touch. My aim was always to be for lightness of touch and delicacy of execution. I was cautioned to omit all the heavy exercises, and to concentrate on the light and sustained notes, confining myself exclusively to the light, delicate studies of the velocity style.

The result has been so gratifying I pass it along to others who may be in the same "slough of despond" and who may not be so fortunate in meeting a liberator.

I am not prepared to say that the course of modern techniques was without results, because a good hand position and great strength were accredited to it, but the equalizing gained by this period with Czerny is certainly most pronounced, and I should advise all piano students who find themselves cramped, stiff and weary of movement to set themselves the same routine and faithfully pursue it for a fair trial.

We must never forget that Czerny was the teacher of Liszt, and that his material is used and recommended by Leschetitzky, which is certainly no insignificant honor.

"WHO'S WHO" AMONG FAMOUS WOMAN MUSICIANS

In preparing a list like the following it is regrettable that the limitations of a journal of the size of *The Etude* permit us to give recognition to only a very few of the women who have devoted their lives to the art of music. No attempt has been made to give special recognition to vocalists, as their number is so great that a mere mention of them would require pages. This is confined to composers, pianists, writers and violinists. In order that it might be of present use, the list of composers was prepared by an expert in the retail music business and includes only the names of those composers whose works have a sale at this day. In the interesting little volume, "Woman Composers," by Otto Ebel, over eight hundred women who may desire representation. We advise our readers who may desire further information upon this subject to refer to the above-mentioned book, and also to Mr. Elson's valuable volume, "Woman's Work in Music," as well as the "Celebrated Pianists of the Past and Present," and Geo. P. Upton's fascinating little book, "Woman in Music," which deals with the influence which women have had upon the great composers. Those who seek information regarding great singers of to-day will find "Stars of the Opera," by Nahai Wagnell, an excellent and attractive work. It has been impossible in many cases to secure the dates of the birth of many of the composers.

COMPOSERS AND WRITERS.

Abbott (Jane Bingham). An American composer of songs.
Adams (Mrs. Crosbie). The piano compositions of this American writer are very popular.
Alliten (Frances). A contemporary English composer whose songs are well known, the most popular being "Love Is a Bubble."
Aus der Ohe (Adele). A German virtuoso and author of songs and piano pieces. Made her American debut 1886.
Aylward (Florence). An English composer whose songs are well known and liked. Born 1862, in Sussex.
Andrus (Helen). An American contemporary composer of songs, orchestral pieces and organ music. Born at Poughkeepsie, N. Y.
Ashford (Mrs. E. L.). An American composer of songs, organ pieces, etc.
Backer-Grondal (Agathe). A Norwegian contemporary composer of exceptional merit, who has written songs, orchestral music, etc. Born 1847.
Bardaczevski (Thelka). A Polish composer of piano music. Born 1838, died 1862. Composer of "The Maiden's Prayer."
Barnard (Mrs. Charles). An English song writer. Born 1834, died 1869. Better known as "Claribel." "Come Back to Erin" is her best-known composition.
Bauer (Emily Frances). An American writer on musical subjects, journalist and correspondent.
Beach (Mrs. H. H. A.). The foremost living American composer was born 1867. She is largely self-taught in orchestration and composition, but her works in this direction show high inspiration and great scholarship. Her "Gaelic" symphony is her latest and perhaps her best orchestral work. She has won distinction in all forms of writing. Her songs are charming.
Bond (Mrs. Carrie Jacobs). An American composer and writer of highly successful songs.
Bokanman (Mrs. Geo.). An American contemporary composer of sacred music, songs and anthems.
Briges (Cora S.). An American composer of songs, sacred and secular.
Brinkmann (Minnie). Born at Osterwieck, Germany, 1831. She has written many piano pieces of a high character.

Brisson (Mlle.). A Parisian composer, born 1788. Her compositions attained considerable popularity.
Brower (Harriette). An American music teacher whose contributions to musical journals are valuable.
Bughe (L. A.). A composer of this country whose children's pieces and studies have attained a wide popularity.
Carew (Lady Henry). An English song writer whose compositions have met with favor. Her "The Bridge" is so far considered the best.
Carreno (Teresa). This celebrated pianist is also a composer of brilliant piano pieces.
Carmichael (Mary). An English composer whose compositions have attracted attention. She was born at Birkenhead and is a pupil of Dr. Pratt.



SOPIE MENDELSON, ONE OF THE MOST FAMOUS OF LISZT'S PUPILS.

Chaminade (Cecile). This distinguished French composer and pianist was born at Paris, 1861.
Bizet and Ambrose Thomas were much inspired by her powers as a composer in her eighteenth year, and prophecies then made have been more than justified. She is perhaps the most popular of all woman composers, and her music is played all over the world.
Cram (Helen L.). An American composer whose songs have achieved popularity.
Crowningshield (Mrs. Mary Bradford). This American composer is a popular writer of songs and piano pieces.
Clarke (Helen). An American composer of piano pieces which have proved successful.
Crawford (Rebecca). An American author who has written interesting books for children on musical topics.
Curtis (Emilie Christina). An American composer and writer of works for children. She was born at Boston, but lives at New York.
Curwen (Mrs. A. J.). She is of Irish birth. Born in Dublin, 1846. Became interested in Tonic Sol-Fa work, and has written much that is valuable on the subject, including "The Child Pianist."
Davis (Fay Simmons). American writer and teacher.
Dix (Edith A.). A contemporary English composer whose songs have achieved considerable popularity. Her best-known song is, perhaps, "Spring is Here."
Dickson (Ellen). An English composer, born at Woolwich, 1819; died 1878. Many of her songs

attained wide popularity in her day, and some are still heard. "Clear and Cool" the brook song, is perhaps the best known. Most of her works were published under the nom de plume "Dolores."

Duff (Miss G. S.). An American contemporary writer, the author of the "Story of Sister C," a book for children, dealing with harmony.
Dunning (Carrie Louise). American educator, teacher and author of valuable teaching material.
Fay (Amy). This American writer and pianist was born at Bayou Goula, Miss., 1846; became a pupil of Liszt, Tausig and Kullak, and is well known as a pianist and teacher. Her book, "Music-Study in Germany," has been more widely read, perhaps, than that of any other woman writer on music.
Fletcher (Alice). A well-known American ethnologist, whose book on "Omaha Indian Music" is both interesting and authoritative.
Fletcher-Copp (Evelyn). American educator and creator of important kindergarten methods that have elicited wide and authoritative approval.
Forman (Mrs. R. R.). Her works have been very favorably received.
Gabriel (Mary Anne Virginia). 1825-77. An English composer of songs and piano pieces, a pupil of Thalberg. Many of her songs achieved a world-wide reputation in their day.
Gaynor (Jessie L.). A Scotch-American pupil of Louis Mass.

Her songs are very attractive and free from maudlin sentimentality. Born at St. Louis.
Glover (Sarah), 1785-1867. She was the inventor of the Tonic Sol-Fa system, afterwards more fully developed by Curwen. This system has achieved such widespread popularity that the greatest credit is due to her ability.

Gill (Lorna). American writer of distinguished ability.
Goodeve (Mrs. Arthur). An English composer of songs and ballads. Her "Fiddle and I" won great popularity a few years ago.
Grandval (Maria Felice Clemence de). Born 1830. A pupil of Flotow and Saint-Saens, also temporarily of Chopin, is one of the most brilliant women composers of our time. Her operas have been well received in France, her church compositions are of great beauty, and her orchestral works, chamber music, etc., possess remarkable individuality.

Griswold (Gertrude). An American composer of songs whose popularity is well deserved.

Hudson (Octavia). American writer of interesting educational articles, plays, etc., for children.
Hughes (Fannie). American writer and teacher.
Hammer (Marie von). A contemporary American composer whose songs have been well received.
Daughter of the organist, Albert H. Wood.
Hagley (Sarah A.). An American writer of songs and piano pieces.
d'Hardelt (Guy). A French composer residing in London, who has successfully blended French elegance with the English ballad style in her songs. Born near Boulogne.

Harraend (Eitel). An English contemporary composer, author of an opera, and sister of Beatrice Harraend, the novelist.

Harrison (Annie F.). A modern English writer of songs and operettas. She is the composer of the once popular "In the Gloaming."

Hecksher (Catherine D.). A contemporary American composer of songs and piano pieces.

Hensel (Octavia). An American author of books on musical topics. She has written a biography of Gottschalk. Born 1837; died 1897.

Hensel (Fannie Cecilia, the sister of Mendelssohn). Some beautiful compositions of hers have been published under her brother's name, and but for the prejudice which existed against women entering the field of composition, they would have come prominently into public notice.

Hodges (Faustina Hase). An American composer who died in 1820. Her songs include the once popular "Rose Bush."

(This interesting series will be continued in the August issue, and Pianists and Violinists will be added.)

MRS. TROLLOPE'S CRITICISM.

That observing English lady, Mrs. Anthony Trollope, visited this country in these early years of the nineteenth century, spent five years among us and as a result wrote her book called "The Domestic Manners of Americans." She found among us "very little music and that lamentably bad," voted us a dull lot—"I never saw a popular or diversified sort of gaiety; no fetes, no merry-making, no music in the streets. Their large evening parties are supremely dull. Women herd together at one end of the room and men at the other, sometimes a small attempt at music produces a partial reunion; a few of the most daring youths, animated by the consciousness of curled hair and smart waistcoats, approach the piano-forte and begin to mangle a little to the half grown things, who are comparing notes as to how many quarters in music they have taken. Where the mansion is of sufficient size to have two drawing rooms, the piano ladies and the slender gentlemen are left to themselves and on such occasions the sounds of laughter is often heard to issue from them. But the fate of the more dignified personages who are left in the other room is extremely dismal. The gentlemen sit, talk of elections, the price of produce, and the state of the market, and each other's dresses until they know every pin by heart—talk of parson somebody's sermon on the last day of judgment, Doctor so and so's pills for dyspepsia, until tea is announced, when they console themselves for whatever they may have suffered in keeping awake by tea, coffee, hot cake, custard, hoe and Johnny cake, waffles, pickled peaches, preserved cucumbers, ham, turkey, hung beef, apple sauce, pickled oysters."

THE FAMOUS PIANO MAKERS.

So much for catering to feminine taste. The Boston piano maker was not, in 1840, making his pianos with iron frames, and the German pianists he brought over were giving concerts surrounded by open-eyed girls eager to learn, who played nothing but "The Maiden's Prayer" and "The Battle of Prague." The pianists cut up all kinds of antics, made all kinds of noise and played thunder and lightning and battle pieces. During their few weeks' stay in each city the ambitious girls engaged them for lessons. They, of course took their money, but their seriousness as a huge joke. It was the fashion that every well-bred girl should play, for did not this ladylike accomplishment show off her slender waist, her coquettish curls and tawny fingers? It was the weapon to attack the masculine heart, what passion cannot music raise and quell? She learned to play a few pretty tunes for company, just as she learned to paint a few pictures for the parlor, half of which was usually done by the teacher. Her notes always before her, people might think she was not able to read the cabalistic signs, as very frequently she was not. She must, however, fulfill the regulations of the period—the wasp-waisted creature, who scorned the vulgarity of an appetite, full of tears, dyspepsia and graceful fainting spells.

About the time the first great pianist came (Thalberg in 1850) the first American pianist, Gottschalk, started to tour the country. His main points of attack were those art centers, the young ladies' boarding schools, despite the fact that he often groaned, "How far will this virtuosic prayer (The Maiden's Prayer) pursue me?" I quote from his journal: "The young ladies from the boarding school [may I be permitted to confess] are the element most interesting and upon which my attention most willingly rests. Rockefeller outside of Chicago, possesses three seminaries which, I think, ought to furnish for this concert five hundred persons."

With his romantic, southern temperament, Gottschalk gives vent to his girlish audacity for bursts of admiration for his girlish audacity for their prettiness and for their ambitions. "The feminine type in the United States is decidedly superior to that of Europe. Pretty girls are a majority in American audiences. The European has no such exception and the desire for cultivating the mind and purifying the taste is an imperative necessity among American women, which I have never found



The American Woman Pianist of To-day and Yesterday

An Entertaining Account of the Remarkable Advance in Piano Playing Made by the Women of Our Country During the Last Century
By LORNA GILL

The ancient civilizations vested the supreme power of musical inspiration in their goddesses; the Christian Era saw Saint Cecilia the patron saint of music; medieval times found the troubadours seeking inspiration in the noble ladies of their time; but it was not until the Italian Renaissance that woman became an interpreter of music. The harpsichord, one of the precursors of the piano-forte, was the domestic instrument of that time and we read of many young ladies as clever players, Scarlatti's daughter bearing off the palm.

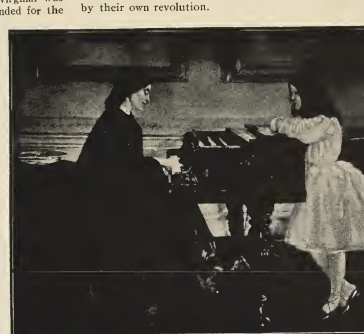
THE VIRGINAL.

Contemporaneously in England the virginal was in vogue, so called because it was intended for the use of girls, or as some say, in honor of the virgin Queen Elizabeth, who is said to have been a skillful performer. At any rate, the instruments from the fifteenth to the eighteenth century, the harpsichords, virginals and clavichords, all predecessors of the piano-forte, were played almost entirely by women and the music specially written for women. They called for essentially feminine qualities, flexibility and grace, lent themselves to numerous coquetties, to gay and sprightly melodies, to the regular beat of the corante, minuet and sarabande.

Meanwhile, across the seas the Puritan maidens were living under the strict discipline of the Church; their chief amusements consisted in analyzing their sinful natures—no merry songs, no sprightly dances, no books but sermons, though there were a few stories in which the heroine did nothing but hurt texts at her friends and relatives. No instruments to play, for these were labeled as "inventions of the devil" and "popish devices;" nothing but the lugubrious singing of psalms. A girl had patchwork quilts and tambour work, her gardens of pinks, daffodils, southernwood, the latter recommended to cure "vanities of the head," petunias, "a sprig of which placed in each shoe promised, when in love, great experience." She gathered in field and garden, herbs and flowers to perfume the linen closet. "In every garret were great bunches of herbs awaiting expression. In many an old garret, now bare of such stores, mints still perfume the air, the very walls exhale the homiest smell of dry, forgotten herbs."

EARLY AMERICAN MUSIC.

It was two hundred years after the landing of our pious and sensible ancestors before any music but psalms was heard. After the revolution the men were far too busy combing the bullets out of their sunburnt visages to bother about the frivolous art of music. The ladies took the initiative, for we read of Nellie Curtis giving musicals on the successive birthdays of her distinguished stepfather (George Washington) at which the same few songs and pieces were repeated each year—"My Mother Bids Me Bind My Hair," "Wherein You Walk," Handel's "Romping Roy," Nelly's "Sonoma, Haydn." The most important part of the concert seems to have been the dancing of the Virginia reel, which father George kept up for three hours, and then called it a "pretty little frisk."



THE MUSIC LESSON OF OTHER DAYS, BY JAMES MCNEILL WHISTLER.

THE ADVANCE OF THE PIANO.

At the end of the eighteenth century Europe saw important musical changes—saw the piano made by a French manufacturer, that revolutionized the art of playing; saw it not only a vehicle for the display of flexibility but also one for the exhibition of brawn and muscle. Man thought that now he might devote some time profitably to it, so he was not long before that new element, the virtuosic sprang into the arena; Thalberg and Liszt dazzled with their heroics on the new grand pianos. About a quarter of a century later, 1823, the inventive genius of a Boston piano maker had outdistanced all old world effort.

Originally he planned the piano principally with regard to feminine use; some were fitted with mirrors, some with desks, others with writing tables and drawers for materials wherewith when my lady plaved her dainty fingers on the keys, such a pandemonium of buttons, spoons, scissors, that earned for the graceful hand the name of "the rattle box." "The Battle of Prague" was then the popular dinner piece and though we think it needed no additions to realize after that, still it had its little attachment to give the report of the cannon at the thrilling moment. Railroad yells were also favorite selections, accompanied by the puffing of little steam cars, running up and down on little tracks on top of the piano.

in so high a degree in any other race. For ten years a whole generation of girls have played my pieces." The era of the sentimental piece had set in and for years girls sighed over "The Last Hope," "Pastorella" and "Misereere."

Then the war came, the foreign pianists went home, the seminaries were closed, and the young girl, surrounded by slaves, without the ambition of her New England sisters, satisfied as long as she had pretty clothes and plenty of beaux, now faced the cruel realities made by the war. When peace was restored the deathknell of sickly sentimentality had been sounded. It was succeeded by a more serious effort in all departments of women's education. William Mason had returned from Germany, a thorough musician and pianist, prepared to give young Americans their first real opportunity to study music and to train them in the classics of Bach, Beethoven and Mozart. Conservatories were founded with great rapidity in all the large cities, the standard of piano playing speedily advanced and what would have been impossible fifty years ago is to-day a commonplace. Numbers of women pianists of skill, both amateur and professional, now reside in all our large cities. Within the past twenty-five years, two American pianists, Fannie Bloomfield-Ziesler and Theresa Carreño, have achieved world-wide fame, and a score or more of younger artists have won distinction. It is not, however, with preeminence with which we are concerned. Every one counts among one's friends girls who have the taste and ability to play the classics acceptably. Such is not generally the case in Europe (Great Britain excepted), where the traditions concerning women discourage any great mental or artistic effort, where "that brilliantly detestable instrument," as Bernard Shaw calls it, is more of a luxury. In America it follows in the trail of the woodman's axe; there is no more strenuous man than the piano agent, consequently it is found in the house of the mechanic as well as in that of the millionaire. Under these more favorable conditions the ranks of the American pianists are constantly gaining in importance. It is, however, no longer the custom for every girl to play, it is more of a talent. There are too many fields of activity now open in the business, professional, and artistic world, too many opportunities for every sort of education and taste for the modern girl to fritter her time away on things for which she has no aptitude. If she have the gift it is developed sensibly as a means of culture or in these days of rapidly changing fortunes, as a means of support. Playing at art is out of date, a worn out tradition, now happily abandoned, to the manifest advantage of music.

VACATION STUDY WITHOUT A PIANO.

BY HARRIETTE BROWER.

(BROWER'S NOTE.—Most teachers recognize the fact that the greatest loss in American musical work is due to irregular lessons and the long summer vacation. The student who languishes from three to ten weeks in the summer without attention to music, and yet expects to be a proficient pianist, is a puzzle. Regular instruction should be resumed from a competent teacher during the entire summer. Fannie Bloomfield-Ziesler, and Miss Brower tells how this can be done even if you have not a piano at home. "If you cannot have a teacher you need not waste your time. A delightful relaxation from the usual of the hot summer days."

WHAT could be more delightful than a three weeks' outing in a big mountain lodge up in the heart of the North Woods? There the overworked teacher, wearied with the cares and trials of a busy season, may find peace and rest surrounded by the everlasting hills. Oh the glory, the delight, the restfulness of those first days among the everlasting hills! Every hour, nay, every moment seemed charged with some new and exquisite surprise, and I enjoyed it all to the full. The mountain lodge, with all its comfort, did not yet boast of a piano. So much the better. I could forget that I had ever played the thing, or taught it, but could give myself up wholly to the joy of living here among the clouds. Before long, however, I began to descend to earth, and to think, and to grow a bit restless. It was at breakfast, the third morning of my stay. Our *salle à manger* was a wide piazza, whose rough-hewn pillars were twined with clambering vines. Our landlady turned to me with a smile. "I see a slight shade in Miss Hazel's usually happy eyes this morning—is it regret? She may be wishing for her piano—she may even be longing for some pupils to teach." "No; not quite so bad as that," I laughed, "but I do feel that a few hours of work each day will help

me to enjoy this loveliness all the more, because my conscience will approve. So I warn you that some new additions to my repertoire will be studied, and piano technique will be practiced for so-and-so long each day."

They all looked at me in astonishment and incredulity, and our lady hostess exclaimed, "Impossible; how will you practice piano technique and new pieces without an instrument?" "Ah, that is my secret," I answered; "and yet it's no secret at all when you know how."

TABLE PRACTICE.

"It's all very simple," I replied. "I shall use this table for my technical practice, and I promise no one's siesta will be disturbed. My pieces shall be learned mentally as I walk alone in the woods or sit here in the shade of these vines."

"What an ingenious idea!" said the women, and even the men—some of them—looked interested, while the young people chorused, "May we look at you when you practice?" "Won't you show us how you do it?" "Oh, yes, please do."

"It's not half so much fun to *do* how it's done as to *do* it yourselves. If you really want to put to use some of the spare time you have up here, I can teach you how to play piano on a table. I will start at the very beginning. If you are good players now it will do you no harm to review the first things that we seem always so anxious to get away from. If you have never studied at all, we can do quite a little foundation work right here at this table, and you may be eager to take up the study in earnest when you return to the city. But I shall

be very strict and require punctuality at every lesson. We might have a little box arranged to collect fines should any one fail to appear at the lesson, though I am sure no one will! At all events, we can have the box, and each member of the class can drop a mite in, say ten cents, each lesson. I know by experience that you will take far more pleasure in the class if you pay something for what you get. We will ask our hostess if she is willing to have breakfast a little later, so that we can begin our lesson from eight to nine, before you go on your walks. And now, if your courage holds out for twenty-four hours, I will be ready to-morrow morning to instruct you in the 'mysteries.'"

My little suggestion seemed to whet curiosity, and during the day I was pestered with questions by the young folks, and by the older ones, too, for that matter. But, while I explained somewhat, I told them to come and see for themselves.

Contrary to my expectations, I found quite a "class" waiting for me next morning when I descended to the piazza. There were four girls and three boys and several "grown-ups," making about a dozen in all. I was so pleased to see so many ready to take up this new thing that I made them a little speech, saying I was in earnest myself, and if they were we would accomplish more than they imagined.

"We will have five strands to our string: *Hearing sound, counting time, reading notes, physical exercises and table work* for your fingers."

"In regard to hearing, the tones of the scale, but you can also learn to listen to the bird notes of robin and thrush, to the musical drip of that tiny rivulet and grasshopper and katydid. It will be a pleasure to do physical exercises in this pure air and sunshine, and, as for the finger exercises and the rest, it will all be made so plain that you can't help but like it. Do you approve of the plan?"

PHYSICAL EXERCISES.

They smiled and nodded assent. "We will begin each day with physical and breathing exercises, for correct breathing has a great deal to do with good piano playing. So we will stand and inhale some slowly raising the right arm until it is extended straight out from the shoulder (at the side). I will count six while you hold the breath and the arm out at the same time. Now exhale and drop your arm, quite limply, to its first position at your side." No one did this correctly at first, but after a few trials with each arm in turn they began to get my idea of relaxation.

We then seated ourselves at the table, with each one's right arm and hand resting upon it. I explained the parts of the hand, the *three joints* for each finger; no one knew that the thumb had a knuckle joint just as the fingers have. They were

now told to raise the center of the hand till it assumed playing position, taking care that each finger was well curved and in good shape. I went from one to another, showing what was correct in position and condition. We then proceeded to make simple up and down movements with each finger in turn. "With some this proved to be difficult, but they tried to do their best. They now changed hands and repeated the exercises."

In the short time that remained, I explained the staff notation, and the lines and spaces of the treble staff, using the extended fingers of my right hand for a staff.

"What an industrious crowd you are!" exclaimed our lady hostess, appearing among us. "I see Miss Hazel's miracle has begun in earnest."

NOTATION EXPLAINED.

Next morning all were in their places. Several other guests came to look on, and one joined our ranks. I had sent at once for my metronome and sight-reading chart, and before long the class became quite proficient in reading notes on treble and bass staff and also those above and below. I tried to cultivate the tone sense by having the class sing these notes with the aid of my tuning fork.

Perhaps the best work was done with the table exercises. I taught each new one orally, by precept and example. Our host had himself, taken such an interest in this early morning class that he had arranged a big rustic table for us out under the trees at the side of the house, and here we usually worked, unless the day was stormy.

The members of the class soon became willing to do a little practice outside of the morning lesson. They seemed to like this novel way of learning piano technique. In my own work I was not entirely idle, for I memorized a Debussy *Arabesque* and did some technique practice each day. But there was always time for walks, drives and excursions over the hills.

The three weeks came to an end before I realized it. On the evening before my departure, the music class gave a demonstration of what they had learned. First came a whole set of physical and breathing exercises, which they did with evident relish and gusto. Then staff reading and reciting scales and chords; lastly, the table exercises for finger and arm movements, played to the beat of the metronome.

At the close of our performance the lady hostsess clapped enthusiastically. "Miss Hazel has wrought the miracle after all."

EDWARD GRIEG ON LISZT'S PLAYING.

In his admirable life of Edward Grieg, Mr. H. T. Finck quotes the Norwegian's account of a visit paid to Liszt at Rome. "After playing the minuet, I felt that if it were possible to get Liszt to play for me, now was the time; he was visibly inspired. I asked him, and he shrugged his shoulders a little; but when I said it could not be his intention that I should leave the South without having heard a single tone by him, he made a turn, and then muttered: 'Nun ich spiele was sie wollen, ich bin nicht so.' (Very well, I'll play whatever you like, I am not like that!)"

Mr. Finck notes that "Grieg evidently did not know what a deadly sin he committed in asking Liszt to play. His most intimate friends, including the Princess von Wittgenstein, never dared to do refused. If anyone else did, he almost invariably was willing, on this occasion, to make an exception to his rule, which, in fact, was an extraordinary compliment to the young Norwegian."

"And forthwith," continues Grieg, "he seized a score he had lately finished, a kind of funeral procession to the grave of Tasso, a supplement to his famous symphonic poem for the orchestra, 'Tasso: keys in motion.' Yes, I assure you, he discharged one volley after another of heat and flame and vivid thoughts."

"It sounded as if he had evoked the manes of Tasso. He made the colors glaring, but such a grandeur is just the thing for him: the expression of tragedy. I did not know what to admire most in him, the composure of the pianist, for he played superbly. No, he becomes a prophet proclaiming the Last Judgment, till all the spirits of the universe vibrate under his fingers. He enters into the most secret recesses of the mind and stirs one's inmost soul with demonic power."

The Etude Gallery of Musical Celebrities



Maud Powell



Louise Homer



Lillian Blauvelt



Julia Rivé-King



Geraldine Farrar



Lillian Nordica

HOW TO USE THE ETUDE GALLERY

Cut out the pictures following the outline on the reverse of this page. Employ the pictures by pasting them in a scrap book, or on the fly sheet of a piece of music by the composer represented, or use them on a bulletin board for class, school or club work. Paste only on the margin indicated. No better means could be devised for stimulating the musical interest of a pupil. The series started in February and thus THE ETUDE reader who makes this collection will obtain during the subscription year seventy-two portrait biographies of the world's foremost composers and artists. Thirty-six have already appeared. Only a limited number of back issues of THE ETUDE containing them are obtainable.

LILLIAN EVANS BLAUVELT.

(Blauvelt photo.)
LILLIAN BLAUVELT was born at New York, March 16, 1873. She is an American with a long line of American ancestors, of Dutch origin. Her mother was Welsh. She began her career as a violinist at the age of eight, making her debut at Steinway Hall, New York. At the age of eighteen she commenced studying singing at the New York Conservatory of Music under Jacques Bouhy. She studied further with him in Paris, on his return to that city and gained some experience at miscellaneous Continental concerts. Her operatic debut took place in Brussels, September 12th, 1891. Owing to ill-health she was obliged to cancel her operatic engagements and return to America. She subsequently concentrated her efforts on the States and Canada, under various prominent conductors, and she went on tour with the Damrosch Orchestra in 1893. In 1898 she went to Italy to study the language, and subsequently appeared in Verdi's "Requiem" at Rome, taking the place of the soprano soloist, who was suddenly taken ill. Mme. Blauvelt acquitted herself excellently. She was commended to singing Queen Margherita at the King during the visit. Her next appearance was in Munich, the same year, after which she appeared in London at the Queen's Hall. She appeared at Covent Garden for the first time in 1903, and acquitted herself with great success. (The Etude Gallery.)

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LOUISE HOMER.

MME. HOMER was born in Pittsburgh, Pa., where her father was a minister. She first studied in Philadelphia, and later in Boston, where she married Mr. Sidney Homer, whose songs have achieved considerable success. Shortly after her marriage she went to Europe to complete her studies, and after two years in Paris made her debut before a select audience of musicians and critics. As a result of this she was offered an engagement at Covent Garden, London, for the following season, where she made her debut as Amneris in Verdi's "Aida." In September of the same year she sang at the Royal Opera "de la Monnaie," Brussels. The result of her London success was an engagement to sing at the Metropolitan Opera in New York, where she has now sung for seven successive seasons. She affords a noticeable example of the fact that motherhood need be no bar to success. She and her husband are an exceptionally devoted couple, and the famous twins are healthy evidence of the happiness which has fallen to the great singer's lot. Her repertoire includes many of the Wagner operas, in which she sings with remarkable dramatic force. She has also sung in oratorios, in which she has shown that it is possible for a singer to be successful alike in opera and in the concert room. She has a voice of great power, and her notes ring true in the upper register and have great fullness and richness in the lower tones. (The Etude Gallery.)

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MAUD POWELL.

MAUD POWELL was born at Peru, Ill., the first singer of American birth to have moved to America. After studying with William Lewis, of Chicago, she was taken to Leipzig, where she was educated under Schradieck. After graduating at Leipzig she went to study in Paris, where she obtained a place in Charles Dancla's class. In 1883 she made her English debut at Covent Garden, London, where she met Joachim, who invited her to Berlin, where she became his pupil. She made her debut in Berlin in 1885, rendering Bruch's G minor Concerto. In the same year she proceeded to New York, and after a brilliantly successful appearance with the Thomas Orchestra she toured the States, winning glowing opinions. In 1892 she toured Germany and Austria as the representative American violinist with the New York Artion Society, under the baton of Mr. Van der Stucken. She also appeared in this capacity at the World's Fair in Chicago. In 1894 she organized the Maud Powell String Quartet, with which she toured through the United States. From that time on she has been busy touring the United States and Europe, everywhere earning the highest praise. Maud Powell is a born artist and her playing exhibits a firmness, breadth of style and finish of technique which easily place her among the foremost ranks of living violinists. She is undoubtedly the foremost living woman violinist. (The Etude Gallery.)

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LILLIAN NORDICA.

MME. NORDICA (nee Norton) was born May 12, 1850, at Farmington, Me. She studied singing under John O'Neil, New England Conservatory, Boston. After singing in church work, she went on an extended concert tour throughout the country. In 1878 she went to London with Gilmore's Band. She then went to Milan, where she studied under Sangiovanni, and in 1879 made her debut in opera, under the name of Nordica, at Brescia, as Violetta in "Traviata." She then proceeded to Germany, where she sang in various cities. In 1881 she was engaged to sing in opera at St. Petersburg. In 1882 she married Mr. Frederic A. Gower, and for a time retired from public life. A short time afterwards her husband was killed in a balloon accident, and she resumed her musical career at Boston in 1885. She next went on tour with Mapleson throughout America and the English provinces. In 1887 she made her debut at Covent Garden in the part of Violetta, and at once achieved a great success. Until 1893 she sang every season at Covent Garden, which was then under the management of Sir Augustus Harris. In 1894 she sang in "Lohengrin" at Bayreuth. Later she again appeared in London, singing in concerts and at Covent Garden, including her Wagnerian repertoire. Mme. Nordica is one of the few singers who excel alike in both dramatic and florid singing. (The Etude Gallery.)

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GERALDINE FARRAR.

GERALDINE FARRAR was born at Melrose, Mass., 1880. She is the daughter of Sidney Farrar, a well-known baseball player. Her teachers were Emma Thursby and Lilli Lehmann. She made her operatic debut at the Royal Opera, Berlin, during her nineteenth year, playing Marguerite in Gounod's "Faust." In 1906 she made her debut at the Metropolitan Opera House in New York, which she undertook the rôle of Juliette in Gounod's "Roméo et Juliette." She made a great success and has, since that time, been a favorite with American opera-goers. Her most famous rôle is that of "Madame Butterfly." She made a great impression upon her audiences. She has also made occasional appearances on the concert stage, but owing to the fact of her being under contract to appear both at the Metropolitan in New York and at the Royal Opera in Berlin she has naturally little time for recital work. Few more gratifying instances of the success American girls are achieving at the present time occur to one. Miss Farrar possesses a beautiful voice, and has high histrionic abilities and she has well deserved the success which has come to her so early in life. It will be interesting to note Miss Farrar's future development in her art. (The Etude Gallery.)

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JULIA RIVE-KING.

JULIA RIVE-KING was born on October 31, 1857, at Cincinnati, Ohio. Her mother was a well-known teacher, and was responsible for the early education of her daughter, who appeared in public for the first time in her eighth year. Soon after she became a pupil of Dr. William Mason and other eminent teachers in New York. At the age of fifteen she was taken to Europe to complete her training, and studied under Reinecke at Leipzig. She also studied in Dresden, under Blassmann and Kischpeter. Under the direction of Reinecke she made her debut at the age of seventeen and created a *furor* over her initial performance. A contemplated European tour had to be abandoned on account of the death of her father, and she returned to America. In 1873 she appeared in public at Cincinnati, and shortly afterwards at a Philharmonic concert in New York (1875). Her reputation rapidly increased, and she became, as she still is, one of the foremost women artists in America. Her career has been a long succession of triumphs from the Atlantic to the Pacific. In 1896 she married Mr. King, in Milwaukee, and from that time on she has used the name of Rive-King. Her repertoire is said to be very great, rivaling that of Rubinstein and Bismarck. She has also established a reputation as a composer of charming piano pieces, of which "On Blooming Meadows" is a great favorite. (The Etude Gallery.)

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Why American Girls Succeed in Opera

From an Interview Secured Exclusively for THE ETUDE with Mrs. Corinne Rider-Kelsey

(Mrs. Corinne Rider-Kelsey is said to have been the first singer of American birth and American training to have secured a triumphal reception in a European opera house. Her operatic successes were all American born. She has appeared at Covent Garden, in London, with pronounced success. She is well known, however, in America as a soloist and concert soloist, and as having received the highest salary ever paid to a church singer in New York City.)

The success of the American girl as an opera singer is seldom attributed to that quality known as "temperament." Temperament, as it is understood in Europe, is quite different from what is understood by it in America. There it means a knowledge of life and art which has been imbibed at the great centers of musical and artistic inspiration. Here we associate temperament with vivacity and personal magnetism. Our American girls have little opportunity to acquire temperament in the European sense. It is true that in our great cities we have fine music and great art museums, but these are beyond the reach of many of our American girls who at the same time seem to be gifted with phenomenally excellent natural voices. Just why they should possess such voices I certainly shall not attempt to state. The fact is they have this wonderful gift, and that perhaps is the chief reason that in a very large number of the leading opera houses in Europe during the last ten years the most applauded prime donne have been of American birth.

The American girl may secure her musical and vocal training in America, and then if she has good fortune to travel she seems to accumulate temperament at a most astonishing rate. This, together with her fine voice and a rational American training, equips her to compete with the great singers of the other countries of the world.

HER NATURAL APPTITUDE.

The American girl has remarkable natural aptitude. Like her big brother she can adapt herself to new conditions of life in a manner quite surprising to Europeans. She is normally reserved, quiet and sensible. Judged by her home and social surroundings it would seem that she should be far better adapted to the concert and oratorio stage than to opera. In opera her mode of living must be entirely changed. She soon, however, becomes perfectly at ease before the footlights, notwithstanding her Puritan ancestry or a narrow education. Those who have experienced both lines of musical occupation have no hesitation in saying that the concert and oratorio field demands a finer musical training than that expected of opera singers. There are delicate differentiations of tonal and rhythmic interpretation that are lost in the great opera house, but which are imperative in the recital. An insignificant gleam of the stage which accompanies opera often induces some of our young American singers who might be very successful in oratorio to forsake everything else for opera.

SPECIAL DRAMATIC STUDY.

The young aspirant for operatic honors should secure a special course in dramatic study if possible. There are some excellent schools in America and the graduates of these schools have a knowledge of acting and stagecraft that frequently secures them positions in representative American companies. It is a mistake to suppose that a working knowledge of acting can be acquired by intuition in a comparatively short experience before the footlights. The matters of exit, crosses, etc., and other little technicalities, are stage conventions which embrace but an insignificant fraction of the art of acting. They themselves must be mastered in a very systematic way will remove all suggestion of artificiality, but the real art of acting embodies laws of interpretation broad as mankind. The student in the dramatic school acquires a knowledge of a few of these laws. The remainder demand the study of a lifetime. The modern opera requires the performers to be actors as well as singers. The time is past when the

operatic stage was nothing more than a frame for a few exhibitions of vocal pyrotechnics. Such operas as "Carmen," "Louise" and "Madama Butterfly," to say nothing of the great Wagnerian music dramas, require singers with histrionic ability in training. In fact, it often happens nowadays that many of our most celebrated opera singers have won their reputations from their acting rather than their singing.

Our American girls have also decided dramatic ability. They are perhaps the most traveled young women in the world. Moreover, the wonderful library system, as well as the popularity of the cheap magazines, gives them an insight into life at first hand and at second hand through the eyes and pens of authors, that few young women of the Old World ever acquire. Some of them hope to get the dramatic experience to fit them for opera by actual



Mrs. CORINNE RIDER-KELSEY.

work upon the stage. They join the chorus of some touring company and in some rare cases they have succeeded. In most cases they always stay the chorus, hoping and dreaming of the glorious future that never comes. Those who want to "begin at the bottom" in this way must have a wonderful amount of stamina. They usually have to wade through a deep and long dramatic mire that could have been avoided by securing an adequate training in some good dramatic school. The managers are unfortunately too often led to give big parts to the singer they have always thought of as a chorus girl. In Europe the conditions are slightly different. There, as I have said, our girls have won out by their voices and excellent tone production. But they have had to work for success, and any girl with a good voice who thinks that she can go abroad and drop into a fine position in a European opera house without having had previous experience is greatly mistaken.

Moreover, the managers are loath to give big parts to singers who have not acquired a big European reputation. It is practically impossible to jump from the chorus to an important part, no matter how pronounced one's ability or how excellent the voice. It has been very gratifying, however, to see so many able American singers in the casts of our modern opera companies. With very few exceptions, however, these singers have been obliged to acquire great European reputations before they

have been able to secure positions in an American company.

THE TIME TO COMMENCE VOICE STUDY.

Prominent singers are often asked what time voice study should be commenced. It has always seemed to me that eighteen or nineteen was young enough for a girl to start studying. I am aware that many have started at a much earlier age and have been successful. If a girl is very strong, she may start at the age of sixteen, but there is always a risk if an earlier start is made. If a younger pupil were to practice vocal technique under the supervision of a good teacher, the risk would be lessened. It might also be an excellent plan to have the child who shows indications of having an unusually fine voice visit a competent voice teacher occasionally for instruction and examination purposes, since children frequently fall into very bad habits from their natural tendency toward mimicry. The child has the misfortune to hear execrable singing upon some occasion. He hears the audience applaud the singer and assumes that such singing is desirable. The she imitates the singer, and thus acquires habits that it may take months to eradicate in after-life.

THE FIRST STEPS.

Our American girls are all inclined to study at too rapid a rate. Slow study is absolutely essential at the start. Many singing teachers sacrifice a pupil's future just to make a showing with a few brilliant songs. Some do not hold themselves responsible for this, as they contend that the parents of the pupils demand such a showing. The first exercises should be of the simplest possible character, as much depends upon the pupil's ability to comprehend an exercise. If the pupil does not have the right intellectual grasp of the exercise, success is not likely to be forthcoming. I have known teachers who spend three years in giving exercises. Undoubtedly the greatest waste in vocal training today comes from the fact that many teachers are men and women who have failed as singers, and who feel that it is an easy matter to become a teacher. The real teacher requires years of study and preparation. He must be methodical, but must have such a variety of means at hand so that he can find at once the best remedy for all sorts and conditions of vocal troubles. He must be able to substantiate his promises with real results—that is, by producing pupils who can sing. Avoid the teacher of great pretensions who is unable to point to a successful pupil.

It frequently happens that a magnetic personality has attracted many pupils to teachers who have little real ability. They talk in such a manner that people are convinced of their ability, but in voice training, as in everything else, it is not talk that counts. Talking and advertising make a certain kind of publicity, but if this publicity can not be supported with real achievement the teacher rarely has any enduring success. The unfortunate part is that as soon as one charlatan has been exposed, the public usually another to take his place, and thus the musical public is continually exposed to deception and fraud. There are, however, many excellent teachers, and it is not difficult to locate them by their pupils.

THE AMERICAN GIRL'S SUCCESS DUE TO AMERICAN TEACHERS.

The success of the American girl in part undoubtedly has been due to her American teachers. The American seems to be a born teacher. He has the faculty for making things clear to his pupils, and the practical element in his character leads him to strike directly for essentials and not to waste time over non-essentials. Of course, there are many excellent teachers abroad, but it is not infrequently happens that the European teacher gets credit for training that has been nine-tenths American. Girls go abroad to study things they have learned at home, at far less expense and amid surroundings vastly more congenial and beneficial. The girl who studies abroad and who has not abundant funds is placed in a very undesirable position. Unless her mind is free from care she is in a poor condition to pursue her study. If she is continually wondering where the next money is coming from, how it will come, and how she will be able to keep her mind upon her work, it is impossible to keep her mind and great persistence, coupled with regularity and comfortable surroundings. If she can secure these at home, she need not imagine that conditions will be any different there

THE ETUDE

Self-Help Notes on Etude Music

By P. W. OREM

MUSIC BY WOMAN COMPOSERS.

The achievements of women in the field of musical composition receive more extended mention in other pages of this issue. Included in our music pages this month will be found pieces by eight woman composers. These pieces are all representative, and might well serve as the nucleus of a club or school recital program consisting of numbers composed by women. Such a recital might be made very interesting and stimulating. Material for the literary side (critical and biographical) will be found in abundance in this number of THE ETUDE.

In the following analysis, pieces by the composers above mentioned will have first claim upon our attention.

PASTORALE ENFANTINE (FOUR HANDS)—C. CHAMINADE.

In addition to her many successful piano pieces and songs this talented Frenchwoman has shown a decided aptitude for four-hand compositions. "Pastorale Enfantine" is a good example. While comparatively easy to play it is, nevertheless, effective. Note the shepherd's piping, and the effect of chiming bells. This piece should be played in a smooth, finished manner, without hurrying, but with a steady swing.

ORIENTAL SCENE—L. E. ORTH.

This is a clever, characteristic piece, full of picturesque color, suggesting one of the typical dances of the East. It is in two sections: the first in moderate, well-marked time, the second a whirling presto movement. It should be played in a manner to suggest the droning and strumming of the oriental instruments and the evolutions of the dancer. This is an excellent teaching piece which should prove interesting as a recital number.

TARENTELE—H. CHRETIEN.

This contemporary French woman composer has strength and originality. Her "Tarentele" is a very fine example of this style of writing. It should be played with vigor and dash. Note the effective repetition in the left hand of the second theme in D minor, the changing fifths in the accompaniment, and the breakneck coda, marked *presto* (as fast as possible). This will make a very striking recital number for a pupil somewhat advanced.

LONGING—MATILDE LOEB-EVANS.

This is an expressive "song without words" by a young Western composer and pianist. The principal theme in the left hand suggests a cello solo. It must be played with full, rich tone, tenderly and in rather free time (*tempo rubato*). The middle section, in six-eight time, should be taken slightly faster and in song-like style. This number should prove popular for recitals.

JUNE MORNING—R. R. FORMAN.

This number is from a set of seven characteristic pieces by Mrs. Forman, recently composed and entitled "When the Fields Are Green." "June Morning" has a very taking left-hand melody which should be played in the manner of a slow waltz. Pieces having left-hand melodies are invariably liked by pupils, and this number should prove no exception. Practice pieces of this class tend to develop the left hand and to lend variety to the student's work. It should be taken up in the early grades.

THE CIRCUS—L. A. BUGBEE.

This is an entertaining little descriptive piece by a composer who has had much success in writing for the young. It is one of a set, "Jingles and Jigs," recently composed. This piece should prove a "hit" at an elementary recital, played by one of the younger students. In the performance the piece should be preceded by the reading of the characteristic verses at the head of the piece by an older pupil. Young pupils will appreciate this number.

SONGS BY WOMAN COMPOSERS.
Two delightful songs by women will be found in this issue.
Eva Dell'Acqua's "Villanelle" is a brilliant concert song not difficult to sing, but highly effective when sung by a flexible voice. This song must be rendered in a spirited manner, with finished execution.

Grace Mayhew's "Slumber Song" is a gem of its class, a lullaby in the Scotch dialect, one of the best "slumber songs" we have ever seen. The vocal melody is touching and expressive, and the piano accompaniment is unusually interesting and well made. This song will require careful diction.

THE JOYOUS PEASANT—SCHUMANN—HARTL.

This is a showy and well-made concert transcription of one of Schumann's most popular miniatures. This little piece, twenty measures in length, lends itself particularly well to treatment in variation form. After a short and brilliant introduction the theme is given out in its original form. Then follow two variations. In the first of these the accompaniment is in extended *arpeggio*; the second variation is in the style of a grand march, bringing the piece to an imposing finish. This piece will require some technical proficiency and good command of all the touches. The theme must never be lost sight of or obscured. It must stand out strongly through the variations. This will make a capital exhibition piece.

TENDER MUSINGS—T. LIEURANCE.

This is a graceful and original "song without words" with three well-defined themes: The first, quiet and meditative; the second, rather agitated; the third, more impassioned. Endeavor to play the piece in such a manner as to suggest these moods. Play the piece smoothly and in a song-like manner.

ENCHANTED MOMENTS—A. GEIBEL.

This is a lively polka movement, requiring a clean technique and nimble fingers although not difficult to play. It should be played in a spirited manner and with precise accentuation to gain the best effect. This is the most recent composition of one of America's most popular writers.

TICK TACK (FOUR HANDS)—H. VAN GAELE.

A joyous duet number, brilliant and catchy. The "tick-tack" effect may be spoken or tapped with a pencil. This piece should go with a vim. The parts for both players are interesting and well balanced, the second player having more than a mere accompaniment.

SERENADE (VIOLIN AND PIANO)—C. KOELLING.

This dainty serenade has achieved popularity as a piano solo. Although the composer first intended it as a violin number. It now appears in its original form. It seems equally effective in either arrangement. Players must not be deterred by the "black" appearance of the music, passages in thirty-seconds and sixty-fourths. The piece is really not at all difficult. It affords the violinist ample opportunity for some characteristic passage work, and, in addition, has a very interesting piano accompaniment. Play it rather slowly and very tastefully.

SUMMER IDYL (PIPE ORGAN)—E. G. ROTH-LEDER.

This is a seasonable number for the organ, which will make an attractive short voluntary or recital number. The registration can be made very effective by playing the first theme on the swell manual with a "combination" suggesting a "cello solo, and the second theme on the great manual as a flute solo. The accompaniment should suggest a harp or guitar.

DOLORES—G. L. TRACY.

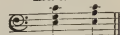
This is a new Spanish song by Mr. Tracy which should become as popular as his well-known "Doña Juana." The accompaniment should suggest the movement of one of the characteristic Spanish dances.

PEDAL CONSCIOUSNESS.

By WILLIAM BENTON.

ALTHOUGH we often repeat the old rule, "Change your pedal when the chord changes," we know very well that there are so many chord positions that only an eye trained by long experience can tell quickly the different positions which even one chord may assume. As a matter of fact, the ability to grasp the chord changes is largely dependent upon the eye. In the following example it will be seen that there is only a difference of one note between the two chords, though the harmonic significance is very great. (See Example 1.)

Ex. 1.



Ex. 2.



This difference is more likely to trouble beginners than those who have had experience. Pupils of a higher grade are liable to find a difficulty with regard to chords of four notes for one hand in which two of the notes are only one interval apart, as in the following examples. (See Example 2.)

When one has learned his piece with careful observance of the times and places to press, hold and release the pedal, it becomes a matter of the ear and the memory. That is one reason that some teachers object to the use of the pedal until the notation has been learned.

As we are all anxious to reduce the technical difficulties to a minimum, it may be suggested that there is a way to combine the eye and the ear method, so that the pupil may grasp the situation more speedily.

We will take for granted that the writing of chords in different positions has begun early in the child's studies. In close connection with this writing, it will reinforce the necessity of the harmonic principle in pedal use if the student is instructed to play these chords with the pedal, holding it so long as the chord itself is not changed, whatever the positions may be. In doing this, it is better to begin with primary chords only. One can arrange the plan so that one chord at a time is used in a measure at first. But as this plan easily breeds a merely mechanical or rhythmic habit of pedaling, one must vary it with surprises that will call for a lively watchfulness.

EYE, EAR AND PEDAL.

This triple association of eye, ear and foot in the use of the primary chords has special reference to accompaniment forms. Hence we advocate the writing of simple accompaniment forms in different metres, figures (alberti bass, etc.), by the pupil, then playing with pedal. Then try the same chords in four-part work, with three notes of the chord in right hand; then with three in the left; finally, with two notes in each hand, like a hymn.

Although some students are slow in chord synthesis, yet most pupils are liable to jump at it in a haphazard fashion. The plan suggested here should train the eye to a more exact analytic sense in reading chords, and that in turn will confirm the foot in a clearer harmonic habit.

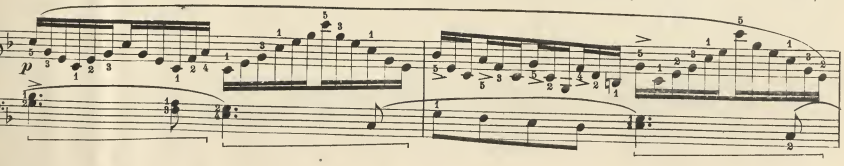
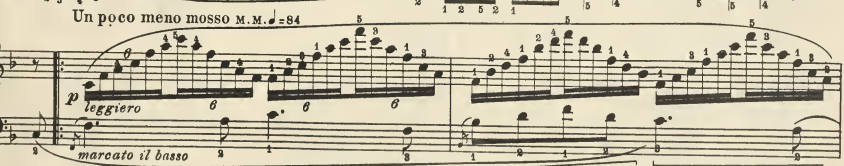
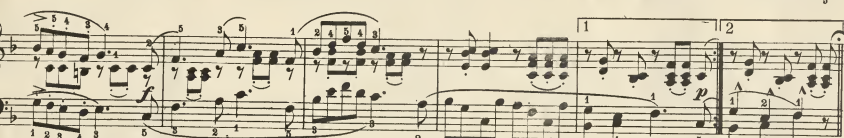
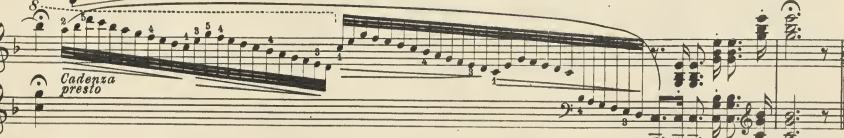
The writing of the simpler arpeggio forms of the primary chords in various combinations and sequences will further enlarge the scope of this work and help to fix a true rationale for pedal use in building arpeggio effects.

In order to emphasize by contrast one can awaken another phase of pedal consciousness by marking some of the chords staccato. This is particularly applicable where the harmonic scheme keeps to one chord in a measure. One measure may be legato, the next staccato; or the last chord of the measure may be staccato, etc. The purpose here is to establish the association of the pedal with legato as against staccato effects.

THE ETUDE

THE JOYFUL PEASANT

DER LUSTIGE BAUER

ROB. SCHUMANN, Op. 68, No. 9
Arr. by A. HartlINTRO.
Allegro

Musical score for "THE ETUDE" on page 458. The score is written for piano and includes various dynamics and articulations. The first section features a piano introduction with trills and slurs. The second section is marked *rall.* and *p a tempo*. The third section is marked *Tempo di Marcia* (March tempo) with a metronome marking of 72. The score concludes with a *ff* (fortissimo) dynamic.

Musical score for "THE ETUDE" on page 459. The score is written for piano and includes various dynamics and articulations. The first section features a piano introduction with trills and slurs. The second section is marked *rall.* and *p a tempo*. The third section is marked *Tempo di Marcia* (March tempo) with a metronome marking of 72. The score concludes with a *ff* (fortissimo) dynamic.

JUNE MORNING

R. R. FORMAN

Musical score for "JUNE MORNING" on page 459. The score is written for piano and includes various dynamics and articulations. The first section features a piano introduction with trills and slurs. The second section is marked *rall.* and *p a tempo*. The third section is marked *Tempo di Marcia* (March tempo) with a metronome marking of 72. The score concludes with a *ff* (fortissimo) dynamic.

THE ETUDE

TICK-TACK

POLKA
Secondo

H. VAN GAEL

Vivace M.M. ♩ = 112

a) May be spoken, or tapped with a lead pencil.

D.C.

THE ETUDE

TICK-TACK

POLKA
Primo

H. VAN GAEL

Vivace M.M. ♩ = 112

a) May be spoken, or tapped with a lead pencil.

D.C.

PASTORALE ENFANTINE

Secondo

C. CHAMINADE, Op. 12

Allegretto M.M. ♩ = 84

Allegretto M.M. ♩ = 84

p

f

ff

dim.

pp

mf

f

poco rit.

1

p tempo

f

ff

dim.

p

pp

poco rit.

1

p tempo

marcato

pp

PASTORALE ENFANTINE

Primo

C. CHAMINADE, Op. 12

Allegretto M.M. ♩ = 84

Allegretto M.M. ♩ = 84

p

f

ff

dim.

pp

mf

f

poco rit.

1

p tempo

f

ff

dim.

p

pp

poco rit.

1

p tempo

marcato

pp

THE ETUDE

AN ORIENTAL SCENE

L. E. ORTH, Op. 4, No. 1

Allegro ma non troppo M.M. ♩ = 120

ff *ten.* *ff* *rit.*

sf *sf* *sf* *sf* *sf*

a tempo *mf leggiero*

rit. *leggero mf a tempo*

rit. *a tempo* *p* *ff*

rit. *a tempo* *1st time only* *For Fine only* *accel. f* *Fine* *f*

Presto M.M. ♩ = 160 *ff*

Tempo I *p* *pp* *rit.* *D.C.*

THE ETUDE

LONGING

SONG WITHOUT WORDS

MATILEE LOEB-EVANS

Andante affettuoso M. M. ♩ = 69

mp

rit. *a tempo* *cres.*

For Fine only *dim.* *rit.* *Fine*

M. M. ♩ = 72

mf agitato

dim. e rit. *l.h.* *D.C.*

THE ETUDE

TARENTELE

H. CHRÉTIEN

Allegro vivo M.M. ♩ = 152

15

mf *sf* *sf* *cresc.* *pp, giocoso* *cresc.* *energico* *p* *cresc.* *marcato il basso* *f* *p* *piu cresc.* *f* *ff* *subito p* *dim.*

THE ETUDE

1 4 3 2 1 3

pp *rit.* *mf a tempo* *cresc.* *piu* *cresc.* *f* *meno mosso* *musette* *una corda* *Ped. simile* *sf* *p* *Animato* *Tempo I.* *2d time 8va higher* *pp rall.* *senza Ped.* *Presto* *f* *ff* *cresc.* *molto* *8 basso* *ff*

THE ETUDE TENDER MUSINGS

Andante moderato M.M. ♩ = 76

THURLOW LIEURANCE

mf con espressione

dim.

Piu animato

rall. et dim. ppp Fine giusto

mf a tempo

rall. et dim. ppp

TRIO

mf cantabile

pp

ff

D.C.

THE BUGLE CORPS

MARCH

H. BOVET, Op. 5, No. 1.

Maestoso M.M. ♩ = 112

Signal I

pp

cresc.

f

Signal II

Trio

mf

pp

ff

D.S. al Fine

THE ETUDE

THE CIRCUS

Two little children were playing one day,
"What shall we do?" asked dear little May.
"We've played all we know from 'travel' to 'school'!" There's Teddy Bear sober, and Bunny White too
Now think something good. Let's make a rule

To play what the other thinks at a guess.
You be "it" first and I'll surely say yes.
So little Jack thought of a circus quick
"We'll have a parade and a funny trick."

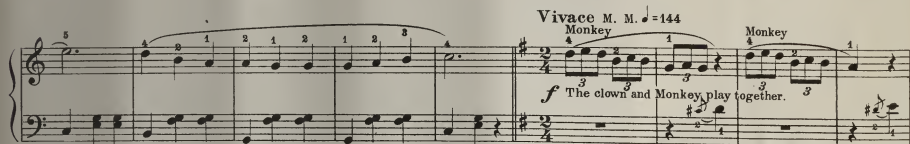
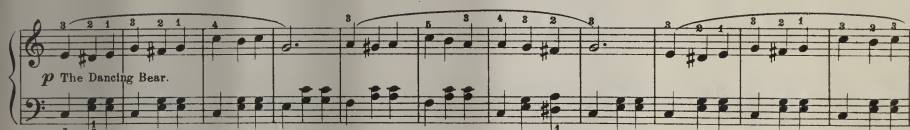
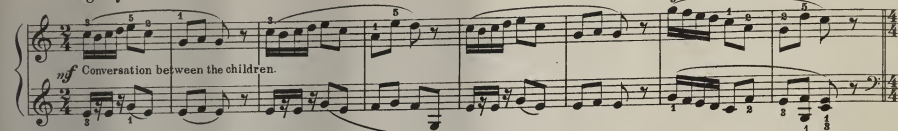
Here's Teddy Bear sober, and Bunny White too
Your doll can ride fine in my worn out old shoe
Here's Noah and his family to lead the parade,
Then Pussy and Fido for they're not afraid.

You be the monkey and I'll be the clown
It's the very best circus of any town
Just then their mother called, "come children dear
Dinner is ready, I want you here."

When dinner was over, back they did run
To finish the game that they had begun.
They had lots of fun and played until dark,
And thought it more fun than play in the park.

L. A. BUGBEE

Brightly M. M. ♩ = 104



Clown strikes
at Monkey.

Clown



SUMMER IDYL

PIPE ORGAN

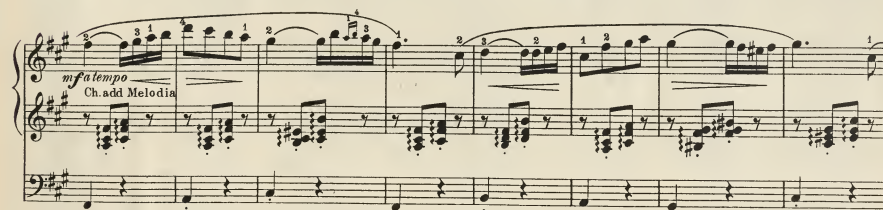
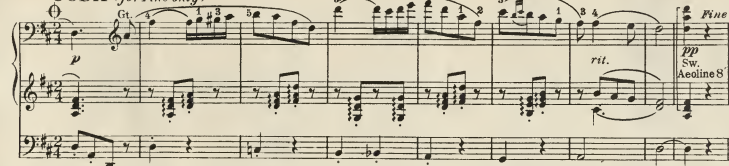
Registration: Sw. Soft 8' & 4' Flute, with Oboe
Ch. Dulciana 8
Gt. Flute 8' (Solo)
Ped. Bourdon 16'

E.G. ROTHLEDER

Andante M. M. ♩ = 76



CODA (for Fine only)



THE ETUDE SERENADE

CARL KOELLING, Op 371

Moderato M.M. ♩ = 116

VIOLIN

PIANO

p

accel. e cresc.

Sul G

a tempo

ff

rit.

a tempo

mf

mf

pizz.

Fine

THE ETUDE

arco

mf

pizz.

p string.

p string.

arco

pizz.

a tempo

f

f

f

cresc.

cresc.

1 Sul G

2

f

mf

mf

pizz.

p string.

arco

f

pizz.

f

D.C.

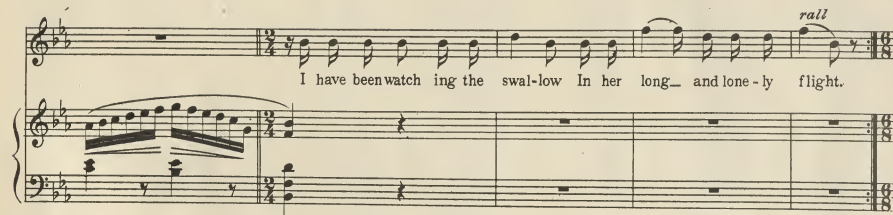
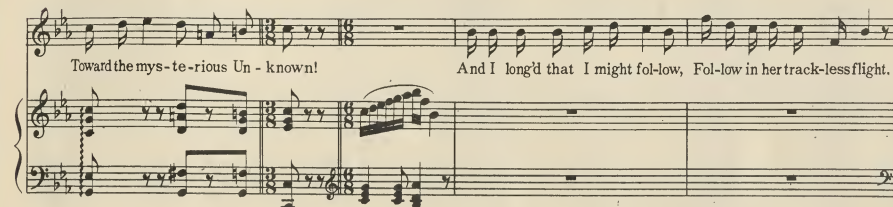
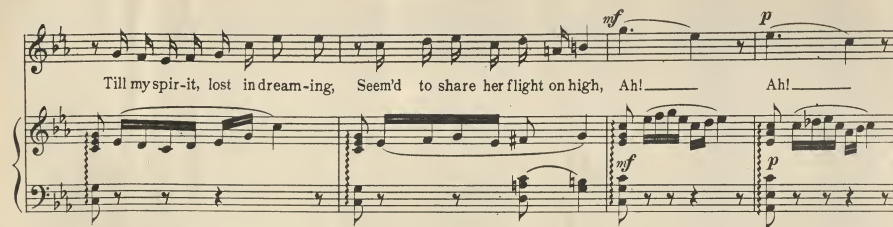
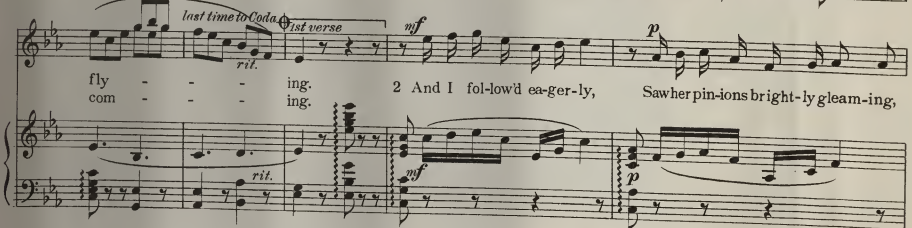
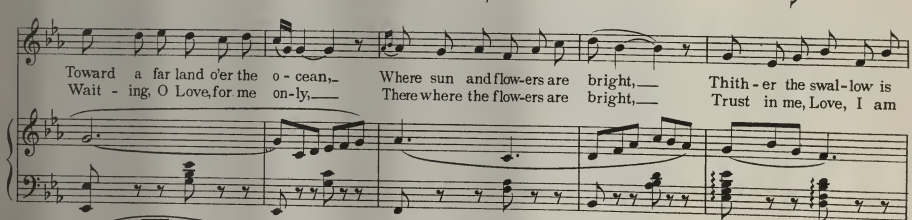
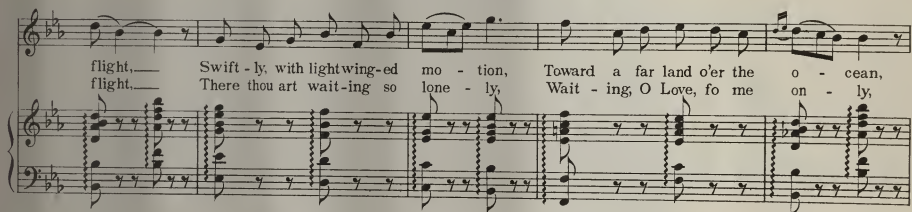
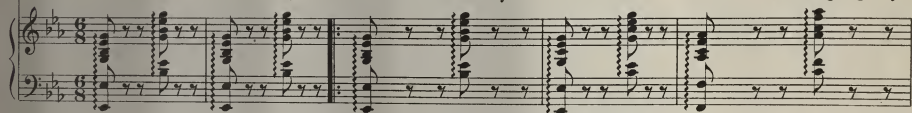
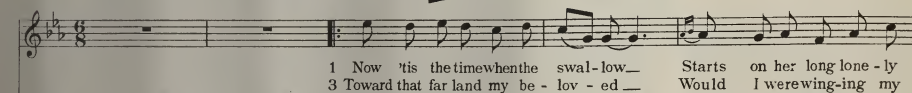
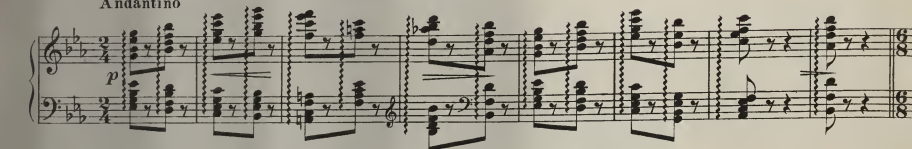
D.C.

VILLANELLE With the Swallow

English words by Constance Bache

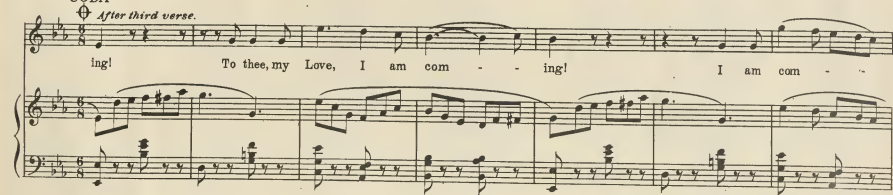
EVA DELL ACQUA

Andantino



CODA

After third verse.



DOLORES

SPANISH BALLAD

Words by G. L. T.

GEORGE LOWELL TRACY

Bolero

p Be - neath the lime-trees sil-ver

f shade A maid-en dreams the hours a-way, And lis-tens to the ser-e - nade That

ten. lov-ers neath her win-dow play *dolce* And as the hum of mu-sic sweet. Floats up-ward on the sum-mer

air Her maid-en joy is all com-plete, His voice a-lone speaks to her there! *rall.* *a tempo* "Do-

colla voce *rall.*

Refrain *a tempo with marked rhythm*

lo - res! Do - lo - res! 'Tis thee a-lone I love the best, Do-lo - res! Do - lo - res! In

sweet-est peace I did thee rest, Do - lo - res! Do - lo - res! No care or sor-row shalt thou know. Do-

espress. lo - res! *ten.* Do - lo - res! I watch o'er thee, I love thee so! *slower* *Fine* *p* *mf*

A state-ly la-dy, fair to see With - in a cas-tle old and grand, Lists

to a song of child-ish glee And holds a ba-by's ti-ny hand And as with moth-er's soft ca-ress, She

p *dolce*

rall. fon-dles her who nes-tles there, In ac-cents filled with ten-der-ness, She sighs a-gain the old, old air, Do-

rall. *A* *D. C. Refrain*

SLUMBER SONG

HERBERT RANDALL

Moderato

GRACE MAYHEW

1. Gae to sleep my bon-nie ba-by, Gae to sleep my bairn an' dream,
2. Sae my love my kiss-es gie you, On your dain-ty lips to night

Shad-ows thro' the pines are creep-ing, Lil-lies on the wim-plin' stream, Noo are
Wi-the ten-der-ness o' ro-ses, Bless your dreams; guid night, guid night, While the

rock-ing, are rock-ing, rock-ing, All theirsaw-y bos-soms gleam, Wi'the
lil-lies are rock-ing, rock-ing, Gae to sleep my bairn an' dream, While the

gold o' star-light fold-ed, In their hearts to light their dream.
Rock-ing, rock-ing on the stream.

Department for Singers

Edited for July with the assistance of MME. LILLIAN BLAUVELT

TONE, THE GROUNDWORK OF ALL GOOD SINGING.

BY MME. LILLIAN BLAUVELT.

HERBERT'S Note.—A biography of Mme. Lillian Blauvelt, together with a portrait, will be found in the "Monthly" of April, 1904. We are sure that all of our readers will appreciate the assistance of so eminent an artist, in this special issue devoted to "Woman's Work in Music." Mme. Blauvelt's great success in Europe has given American audiences but limited opportunity to hear her in recent years. She has toured in most of the great European countries, and has met with ovations everywhere. In Rome, the Order of St. Cecilia was conferred upon her. Only a few persons have been thus distinguished, and Mme. Blauvelt is the only woman, and the only English-speaking artist to receive the honor. Next year Mme. Blauvelt is engaged for the Grand Opera at St. Petersburg and Moscow.

THE first consideration of every singer should be the quality of the tone. Execution, technique and interpretation are all vital matters, but without tone only the greatest of interpreters and singing actors can succeed. We frequently have our attention called to singers who have voices that, in themselves, are not particularly great. Sometimes by dint of much work and natural histrionic ability they can acquire methods of conveying their thoughts to their audiences in such a way that their vocal deficiencies are forgiven. Sometimes, through the force of their mentality or through what has always seemed to me as nothing more than hypnotism, these singers sway great audiences in a most remarkable manner.

The singer with a beautiful tone but without temperament, mentality and artistic finish is always an aggravation. You hear the dulcet notes coming from a soulless body, and while they are pleasing, like the tones of a beautiful flute, you at all times have the distinct feeling that the singer is not bringing forth the best in the human voice.

The artist who can combine technique, flexibility and mentality with her singing must of necessity be the greatest artist. Such an artist was Jenny Lind, to whom I shall have occasion to refer later. She has been my ideal during my entire musical life, and I continually study her writings. Apart from her wonderful natural ability as a singer, she had the art of expressing herself with an individuality which amounted to genius. I shall quote from her to some extent.

INDIVIDUALITY IN TONE.

One of the most desirable attributes of a good tone is individuality. If the tone is not individual it is rarely good. By individual I mean that every singer has a tone unto himself. It is as characteristic of her as her features. As soon as she attempts to imitate some other tone she distorts her natural tone. The peculiarities of mouth and throat formation which she possesses are identical with those of no other singer. The most she can do is to develop her natural tone to its fullest extent. The wise singing teacher often discovers that the tone that a pupil is employing is not the natural but an affected tone, brought about by environment or imitation. It then becomes the teacher's duty to restore the natural quality. Sometimes the teacher never does this, and the pupil only acquires a com-

hension of her natural tone after much self-investigation, deep thought and experiment.

Imitation is sometimes of assistance in discovering the means by which the tone may be delivered with the most ease and effect, but imitation is not always to be desired. Some years ago a noted English singer and the author of a treatise upon singing asked me to imitate his methods. I realized at once that while they might be successful with him they would certainly not be



JENNY LIND AT THE PIANO.

successful with me. He has been obliged to discontinue his work, and a mistake in his conception of tone production has cost the public one of its best artists.

No amount of imitation could ever make a robin sing like a nightingale, because the robin was never intended to sing like a nightingale. The song of both is beautiful, but individual. I re-examine ceaselessly to find out the real truth about your voice. This was what Patti did in her girlhood, and her voice has lasted for a phenomenal length of time. Most singers lose their voices because they sing not in the manner

in which God and Nature intended them to, but in the way that someone has told them.

The thing that really thrills an audience, that goes up and down their vertebrae, that makes them respond with unanimous applause, is the bond of musical sympathy which the singer must invariably arouse to reach great success. It is the soul of the singer—that wonderful something which will leave the body after dissolution. Mental and physical endeavor will not avail; it is that intangible substance which keeps us alive and which reaches out to the audience and makes them one with you. When a beautiful soul expresses itself through a beautiful voice, no audience can withstand the charm. Better the singer with soul and a beautiful, natural, individual voice than all the technique, execution and "interpretation" in the world. We must study art to know how, but only

and all strain is ruinous in the end. Sustained tones should be practiced softly at first, and then they may be gradually sung with increasing force. This may be followed with the crescendo and diminuendo until the singer has her voice under such control that she may start with a mere thread of a tone and expand it to one of considerable volume. This, of course, requires practice in itself, and all practice must of necessity be more or less mechanical. Therefore, we should never forget the words of Jenny Lind: "Singing is as much moral and mental as it is mechanical. It is a combination of those qualities which alone can form the master and the pupil."

It should be remembered that Jenny Lind was faultily taught at the beginning, and when she went to Garcia, in Paris, in 1841, he told her that it was useless to try to do anything with her, as she had lost her voice. She begged for a trial, and he consented, provided she would agree to refrain from singing or speaking for six weeks. This she did, and surely after such a period of enforced silence a woman should deserve all the success that was hers in after-life. However, while she was not singing or speaking, she was studying French and Italian, as she knew that she would require these languages in later life. When she commenced her work again with Garcia she describes his methods in her own words thus:

"I have already had five lessons from Signor Garcia, the brother of Mme. Malibran. I have to begin again from the beginning to sing scales up and down, slowly with great care, then to practice the shake awfully slowly and to try to get rid of the hoarseness if possible. Moreover, he is very particular about the breathing. I trust I have made a very happy choice."

Jenny Lind always recognized Garcia's great ability, but in a later letter she writes in a manner corroborating all that I have said about self-investigation and personal experiment:

"The greater part of what I can do in my art I have myself acquired by incredible labor, in spite of astonishing difficulties. By Garcia alone have I been taught some few important things. God had so plainly indicated within me what I had to study; my ideal was and is so high, that I could find no mortal who could in the least satisfy my demands. Therefore, I sing after no one's method—only, as far as I am able, after that of the birds; for their Master was the only one who came up to my demands for truth, clearness and expression."

What a remarkable definition of the requirements of the singer! Perhaps, it was thoughts like these which led the public to call her a "nightingale."

PITCH AND CORRECT INTONATION.

I often think that what the public describes as a "musical" voice is nothing more than that of the singer who sings with correct pitch. It is unfortunate but true that very few singers, sing at all times exactly on the key. Instead of striking the tone at the very in the heart, as it were, they seem to hit around it.

Every tone has a heart. That is, there is one vibration at which the tone is right. Let us say that the middle A is given a vibration of 440 double "swayings" to a second. If one should sing this tone at 430 or 450 the difference might be slight and one

too often this very so-called art simply means a collection of unnatural and artificial circumstances which retard the singer in the fulfillment of the ideal.

SUSTAINED TONES.

From the art side, the first consideration is that of learning to acquire and sustain a good tone in what might be termed an even vocal stream. The regulation and adjustment of the breath has much to do with this. It is wrong for the young singer to attempt to sustain tones too long at the outset.

Long-sustained tones impose a strain,

These two in gowns outline cheapness with freshness and churchliness. A single free sample of each mailed to those mentioning "The Herald."

THE LORENZ PUBLISHING COMPANY
 150 FIFTH AVENUE, NEW YORK DAYTON, OHIO

MAUD POWELL

national reputation as concert soloists. Beautiful work, honorable work, work

national reputation as concert soloists. Beautiful work, honorable work, work that is needed and wanted, lies well within these limits. Our country needs plenty of quiet workers of honest endeavor, with high ideals and adequate equipment. Indeed, the field of labor for such is almost limitless.

Take heart, young musician—you who are too conscious of your limitations. Beethoven himself hath said: "The bar-

that is needed and wanted, lies well within these limits. Our country needs plenty of quiet workers of honest endeavor, with high ideals and adequate equipment. Indeed, the field of labor for such is almost limitless.

Take heart, young musician—you who are too conscious of your limitations. Beethoven himself hath said: "The bar-

people have so much better luck than I do with the apathetic teacher, who has little love in his heart either for his subject or his own work. The teacher, be-able to attract irresistibly pupils to her classes nor achieve the best results with pupils chancing to be in his way. As for an indifferent teacher, I have no sympathy, and can carry little conviction to those who are not for you, if you are ambitious, and live with interest for your work, there is a promising art-soil throughout the length and breadth of this big land of ours. And with a rich harvest may be reaped, provided the soil is seedily sown, planted with care and the young shoots are watched and nurtured with intelligence, faith and enthusiasm. The field of orchestral playing is open to women. I see no reason why women should not be regularly employed if they wish to be. They have the qualities that are necessary for the work. American women's orchestras

will make them easier. Indeed, enthusiasm is an asset that will be valuable throughout your life, and if you want your career to count for something, remember that it is the strong, enthusiastic and unquenchable enthusiasm whose work "ells" in the long run. As for opportunity, apathy will prevent you from seeing it, and a lack of courage from seizing it; and before that, a lack of confidence in your own abilities may mean an important turning point in your career, your apathetic and timid attitude of mind will have interfered with your progress and kept you in a state of stagnation. In the end, the rival, perhaps someone with less talent than yourself, but with a saner, stronger character, will perceive the opportunity, make the most of it and leave you wondering discontentedly why, none of you.

have a good sense of rhythm. They are imitative, adaptable and contentions, with endless patience for the needs of the speaker. They follow the trend of another's thoughts and have marvelous powers of carrying out their people's ideas. If women really want orchestral work, they will get it. The mind is easily broken down. The "Union" accepts women members. The question of dress is not difficult, good dress is dignified and simple. Simplicity, both in style and color. It can also be urged in our favor that we are not as thirsty as the men. On the other hand, it behooves us to be temperate in our hearts. Two conductors of my acquaintance have expressed a preference for men as harp players for instance. Why? Because they can count on them for rest, and rarely remember when to "come in" without a sign from the conductor. This weakness shows a lack of imagination and a lack of a lack of mathematical precision in the feminine mentality, and hints at a dislike of discipline and routine. Let us be temperate, well, and train ourselves accordingly.

I. *Concentrate.* Concentrate your thoughts on your work, completely and absolutely. One hour of absorbed practice is worth forty of the casual sort.

II. *Play in tune.* The worst of all violinistic crimes is to be untrue to pitch.

III. *Practice scales religiously.* Play them slowly and with perfect evenness, both as to fingering and bowing.

IV. Practice slowly all difficult or intricate passages; also, jumps, trills, spiccato, staccato, arpeggios, etc.

slowly. Draw out the tone. Pull it out, spin it, weave it, but never press it out or squeeze the string. By pressing the string with the bow you can check the natural vibration, and without changing the position of the left hand the smallest fraction, you can actually lower the pitch of the note you are producing.

VI. *Memorize everything*, including scales, etudes, pieces and difficult passages in chamber music.

VII. *Keep in mind the structure of the composition while practicing separate phrases, difficult passages, etc.* Do not let your playing or your memory become "patchy"—keep each measure mentally in its place; that is, in its correct relation, structurally, to the whole.

VIII. "*Vorspielen*." This German word means "to play before." Play our studies or pieces over in their entirety before any long-suffering friend who will listen. You will be amazed at the sore spots that will reveal themselves, and will make it your business to heal them as quickly as possible.

IX. *Hear other violinists.* You will listen in spite of yourself. Then apply at kind of listening to your own work. There will be more surprises in store for you.

X. *Love your instrument as yourself.*
 Let love your art more than either.
 Keep the fires of enthusiasm burning.
 Nothing was ever accomplished with-
 out faith and enthusiasm.

Every violinist should play the piano. You will be at a great disadvantage if you cannot study your repertoire from the piano score. You will lose much by not being able to play accompaniments for others. What can you get out of a new composition—say a quintet, if

you can look over only the violin part? If you play the piano, the complete score is yours. The piano is a useful servant. True, it is a poor mechanical contrivance of wires and ivories, but it is a library. The whole literature of music is yours, symphonies, operas, quartets, songs, et al., if you play the piano.

A student must also study the theoretical, structural part of music—harmony, counterpoint, form and composition. Without these, a student will be like a parrot, memorizing notes, phrasing parrot-like. You trust a little to taste, but more to luck. When reading a new composition, you do not know where the second theme begins, and you are not sure where the first ends. You are like a child who, such as the "development," and fail to anticipate in time that you are coming to the "recapitulation." The thing is a muddle to you, structurally and harmonically. In this case, the student must learn the composer's meaning to others if you know nothing of it yourself? You will be at a loss in chamber music. Indeed, you will get small chance to join others in that delightful work when they discover your superficiality.

Read Rule VI and take well to heart. If you have a gift of musical memory and cannot leave the task to your subconscious self, then you will have to train, train, train, until your mind will commit objectively. No two people memorize in the same way. Some artists have told me that they see the printed page before their mind's eye, while playing from memory. This I personally cannot understand. Notes and rests, with expression marks, are mere symbols by means of which the composer tries to express an abstract musical idea in black and white. These symbols are wholly inadequate to express the real essence of music. The student should, after studying the

ing the composer's printed intentions with perfect accuracy, try to make of the music an abstract essence, as the composer first conceived it—a disembodied, impalpable species of musical essence. The Germans call printed music "notes on paper," and it is so, mightily when we first hear the expression. After all, they are right. The symbols are only little black notes—not abstract music at all. We understand and admit the inapplicability of our English word, *sheet-music*, *sheet-music*, modification which is rather sensible. However, if it helps you to remember exactly how that difficult word in the second staff on page 100 is printed, then by all means use that word.

parts, and knit them together, bearing in mind their relative bearing to each other. Play the piece over in its entirety, either from the piano score or with an accompaniment. Get an impression of the whole and its continuity. Let the impression sink deep into your consciousness. Remember the impression of that first bloom of enthusiasm, that first warm appeal. You will lose it all presently, when your soul founders in a cloud of forgetfulness. But the first spark of enthusiasm will be deadened during the process of memorizing, while difficult passage work is practiced in sections, and countless repetition stretches patience to its limit. When the case seems

hopeless leave the piece alone for a time. Some day when the composition is conquered and is yours, the warm glow of triumph will be yours. After a day or two you will take it up with renewed interest and a more receptive mind. Often what seems impossible to think in the first place becomes easy to do. As to the other hand, you may be able to achieve great things at 11 P. M. after having practiced all day. The excitement, the excitement, and make the unpleasant discovery the next morning, that you over-heated brain did not hold a single note of the composition. The first morning hours are the best for work, for memorizing as well as for technique practice. When fishermenlike you are in the habit of practicing in the morning and have to waste time and energy in freeing yourself, it may help you to use very simple means, such as notation, to help you. The question is whether it moves up or down, whether the interval is a half or a whole tone, a fourth or a fifth, as the case may be. The more you know of your own memorizing, what material if they may seem silly to others, so long as you gain your object. Always remember that the more you know is not musically quick. A very good rule, that; for in an emergency, the fingers will carry you through an unpleasant situation. The more you know, the more you may be a moment.

tary blank, or a temporary mental dizziness attack you when you are playing in public, but thoroughly trained fingers will help you along. In works written in the sonata form, practice alternately the original presentation of the theme and passage work, and their re-appearance in the "recapitulation," until differences of key, of position, of contour, become familiar. You will usually find, when the composer

that his music is easily memorized, but that if he builds artificially he is a veritable bugbear. In the latter case, the music is not memorized, but is learned by using artificial means in memorizing.

Memorize Bach—and more Bach. If you play the piano, memorize Bach on the piano. He is complex, intellectual, full of musical fibre, and should be daily food. He is more than food; he is an intellectual tonic. And you will find that others will seem easy when you play Bach. But you must be right in the right hand and against stiff wrist and fingers in the left. He demands strength in the right arm, which stiffens your bowing if you are not careful. And he keeps your left hand so much in one position that you will lose elasticity in both wrist and fingers.

Put your instrument away, always, when not in use. Keep it free from dust and rosin. A soft piece of cheese-cloth that has been washed or an old silk handkerchief may be used to remove the rosin. Always clean the finger board and strings after playing. You will be amazed at the black that collects on a cloth slightly moistened. Use alcohol on the finger board. Your hands are not excessively moist, thereby keeping the strings too wet. It is just as well or rather better to—well, you have doubtless seen a mother moisten a handkerchief at her lips and vigorously rub her dried lips with it. Violently resisting you hope! Needless to say, the rosined part of the

Keep the violin box in a place of even temperature—do not near a radiator. The floor should not be too draughty, a high shelf too hot and dry, especially in winter. Keep water on the heater in winter. The evaporation will be good for yourself as well as your instrument. A big jardinière of water should be kept under the grate in the room, in a cold-house or furnace-heated apartment. Many a time, when traveling at night, in zero weather, I have put the violin case under the blankets in my berth, as carefully as though it were a live thing. On one occasion my train was delayed nine hours by a blizzard. The steam pipes froze—so, very nearly, did the passengers—and all that day I kept the

violin wrapped in blankets, much more worried over it than about myself. I was to give a recital that night, and only arrived in town at eight o'clock, but when I walked on the stage at ten minutes of nine, I found the violin in a splendid condition, thanks to my care. I know a lad who always kept his violin under his bed at night. He slept, even in winter, with his window wide open. Of course, when the weather was cold, the poor little fiddle got absolutely chilled. Then the lad wondered why the instrument was so unmanageable when he took it down stairs to the over-heated drawing room.

Our climate, with its sudden changes and its extremes of both dryness and sodden humidity, is unfavorable to both artist and instrument. Both live in a state of too constant tension and resistance. Take care of yourself—health is valuable above all else—but don't forget to take care of your instrument. It will reward you for your pains. Treat it like a tender human being, and invite its soul—and your own.

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Department for Children's Work

Edited by

C. A. BROWNE

GIRLHOOD OF FAMOUS WOMEN IN MUSIC.

BY C. A. BROWNE.

When Rubinstein declared so flatly that women never had, and never could, write good music, he made a great mistake. An able critic asserts that the sex is creditably represented in the work of the three countries which are now working along the best lines of modern music—in Germany, France, and Italy. There is much that is worthy of consideration; in France, whose "C. Chaminade" has surprised many persons to learn that music of such ability might belong to a woman; and lastly—in America, for while our musical genesis dates back only to the Old Bay Psalm-Book, we are progressing so rapidly it is said that Mrs. H. H. A. Beach, of Boston, is the only woman composer who ever wrote a symphony that received serious recognition.

CLARA SCHUMANN.

Friedrich Wicke, who was one of the greatest piano teachers of his time, had two little daughters with such talent that he gave almost his entire attention to their musical education. The younger one, Marie, was still living in Dresden a few years ago and you may read of her in Amy Fay's lively "Music Study in Germany," as also of her more celebrated sister, Clara Josephine, who had become the wife of Robert Schumann.

Clara was born at Leipzig, Germany, September 13th, 1819—ten years more will make it a hundred years ago. And from the time she was five years of age she was taught the piano by her father. He was a very stern and exacting teacher, but while the children had to practice very regularly and often, during the day, they practiced for only a quarter or half an hour at a time, so as to avoid wearying the little minds and overstraining the little fingers.

At the age of nine this "wonder-child" could play Mozart's concertos, and those of Hummel, with the orchestra, by heart. She made her first appearance in public the same year, playing in a four-hand selection with Emilie Reinhold.

A year later she began to compose, and improvised without any difficulty; for she had studied counterpoint and harmony along with pianoforte technique. When she was just over eleven she gave her first concert at the Schumanns, and her solo pieces were Rondo Brilliant (Op. 101), Kalkbrenner, and Variations (Op. 23), Herz. Besides these she played variations of her own on an original theme.

From that time on she gave many concerts in the different cities. On one occasion she played Bach's "Trio Concerto in D minor" with Mendelssohn and Rakemann. And she appeared twice with Liszt, in a duo of his for two pianos—distinction enough for any young pianist; for he was then at the height of his fame.

CÉCILE CHAMINADE.

The honor of being, perhaps, the most widely known woman composer

of her day is accorded to Madame Cécile Louise Stephanie Chaminade, who was born in Paris, August 8th, 1861, and still lives within easy reach of that wonderful city. Her father was a sailor, and her grandfather had been wounded at the battle of Trafalgar. But, as she said recently, "My mother was a musician. My home was a musical one. They say I was reared under a piano. At the age of two I hummed a fragment from a Mozart Sonata."

From earliest childhood she showed great talent for music, and such a desire to play the piano that lessons were given to her as soon as she was thought old enough. She was only eight when she gave her first concert, and she had already composed a few pieces of church music which won praise from the musician Bizet. He prophesied a future for her, and advised her parents to put her to work seriously, and thus promising to oversee her studies himself. So she studied the piano with Le Couppey, harmony with Savary, the violin with the Maréchal (these were all teachers at the Paris Conservatory), and finally Benjamin Godard taught her composition; for it takes much hard labor to become an artist.

But she made such headway that she soon attracted attention as a player, and by the time she was fifteen years of age she was a brilliant pianist and played not only in Paris, but gave many concert tours in the provinces. It is said she is greatly troubled with timidity in public, and composition has remained her chief interest. She has published over a hundred number several hundreds. It is stated that 200,000 copies have been sold of her song, "The Little Silver King that Once You Gave to Me." It was to her that the amiable Ambrose Thomas paid the graceful compliment: "This is not a woman composer, but a composer who happens to be a woman."

MRS. H. H. A. BEACH.

It is not given to many persons to be a composer at four. Yet the little New Hampshire girl who is now Mrs. Beach wrote her Opus 1 at that age, and that time her little musical compositions, while not of a serious nature, always had a pretty "tune" and gave evidence of her inventive powers. Amy Marcy Cheney, as her name was then, gifted as she was by nature, very early recognized the necessity for thorough study and practice, and has been an earnest and incessant worker all her life. A busy woman she is, for she is not only a composer but a concert pianist as well.

Her "Gaelic Symphony," as performed by the Boston Symphony Orchestra, was a notable event in the history of women's accomplishments. And it is said that not many living composers can point to a work of more maturity and of more dignity than "The Festival Jubilate," written by her and produced by Theodore Thomas, at the dedication of the Woman's Building at the Chicago Exposition.

Perhaps she derives her grit and "felicity" from a long line of capable ancestors. For her descent is American, far back into Colonial times.

She studied pianoforte, playing with Ernst Perabo and Carl Baermann, of Boston, and the results would seem to justify the statement of her father: "Tell American girls not to go abroad to study. They have good teachers at home."

But with the exception of a preliminary course in harmony, Mrs. Beach has her own unflinching industry to thank for her thorough knowledge of musical theory. She has made a careful study of counterpoint, fugue and musical form. Not contented with that, she translated the works of Beethoven and Gervasi for her own instruction in instrumentation.

At sixteen years of age she appeared in public as a pianist in Music Hall, Boston, playing Moschles' piano concerto. The following year she played Chopin's F minor concerto with the Boston Symphony Orchestra, which is a splendid body of musicians, ninety in number. And since then she has appeared frequently in public as a pianist.

It may be interesting to youthful pianists to hear that Mrs. Beach is quoted as saying that "Brahms, next to Bach and Beethoven, gives me the greatest happiness."

CARRERO.

While both Teresa Carreño and Fanny Bloomfield-Zeisler were foreign born, they are ranked among American pianists, because their early training and education were American.

She has been well called "The Enchantress of the Piano," and as a woman Teresa Carreño's beauty is of the Juno type. Even as a young girl she was exceedingly pretty, in a delicate way.

Her father, from whom she received her first musical instruction, was Minister of Finance at Caracas, the capital of Venezuela, and it was there the little girl was born. She was destined to become a world-renowned pianist. The father was a wealthy man when he took office, but later on he was ruined by one of the frequent revolutions of that heated South American republic.

She was only three years old when she first showed signs of musical talent. Her sister, who was thirteen years older than herself, had company one night, friends who played some new Polish dances. Teresa, snugly tucked in bed, listened delightedly, and next day, watching her chance, when she thought her hostess had gone, empty, the little tot slipped in and, standing before the piano, began to harmonize one of the dances from memory. Her father, hearing the sounds, and being a fine player himself, looked into the room to tell the elder child, "Fanny, do you suppose, that a certain chord was incorrect? When he saw it was the little Teresa he was so affected that he burst into tears of emotion. From that time on she applied herself to routine exercise work.

Even when quite young she had composed several pieces; and we must not forget that it was she who wrote the Venezuelan National Hymn.

It was at the Academy of Music, New York, that she made her first public appearance, at the age of thirteen, and they say her debut was the sensation of the country. After that she was a concert tour.

Gottschalk, our pioneer American pianist, was then at the climax of his popularity. He heard the talented young girl, and he was so struck by her next three years that he attributes her first appreciation of classical music, as well as her early success.

She created a sensation in Boston,

when she made her first appearance there at ten years of age. And it was pleasant to relate to the crowd of her admirers that at the reception was given at the Music Hall for about three thousand other school children to whom the young girl wished to play.

Soon after this she went to Paris to study with Georges Mathias, who had been a pupil of Chopin's. Shortly after she became one of Reubenstein's pupils, and under whom she made such astonishing progress that she was received by the greatest musicians as a mature pianist. She was a warm-hearted, and of a magnetic personality, Madame Carreño says she has no feeling at the flight of time. "I shall be eighteen and look no older, what good would come of my being eighteen?" she asks, and adds, "Every day I feel younger."

FANNIE BLOOMFIELD-ZEISLER.

It was in Bielefeld, in Austrian Silesia, that this gifted woman was born, but her parents soon moved to Chicago, and she came to this country and settled in Chicago, where Mrs. Zeisler still lives. She had not yet received any instruction, but when she was six years old she would pick out the tones of "Annie Laurie" on the piano upon which her older brother did his practicing. When she was eight, she was her first teacher; the second was Carl Wolfson, with whom she studied until she went to Europe.

When Madame Essipoff, the great Russian pianist toured this country in 1877 she heard the little Fannie Bloomfield play, and strongly advised the parents to send her to Vienna, where she was to study with Paderewski. The advice was followed, and when she was nine she was in Vienna in 1878. For five consecutive years she studied under him.

In the summer of 1883, she had to leave Vienna, and she was to go before leaving Vienna, she had won high praise from the critics there, and since her return to America, as well as on her European tours, everywhere and always she has been pronounced a pianist of extraordinary attainments—the "Sarah Bernhardt of the piano."

MADAME MALIBRAN.

This beautiful woman and wonderful singer, who only lived to be twenty-eight years of age, belonged to a well-known family of Spanish musicians.

Her brother, Manuel Garcia, celebrated his one hundredth and second birthday on the 17th of March, 1906, at his home in the suburbs of London. Jenny Lind and Madame Marchesi were the most famous of his pupils, and he is to be remembered to us as the inventor of the laryngoscope.

A gifted sister, Maria Felicitas, was born March 24, 1807, in Paris, where her father, the older Manuel Garcia, became the chief singer under Napoleon three years old she was taken to Italy, and it was in Naples that she learned to sing. When the little one was ten only five years old, made her first public appearance, as a May morning, "Agnese." Here she sang her first lessons in music from Panseron and the composer Herold. This latter music gave her instruction on the piano.

In 1816 Garcia took his family back to Paris, and then to London the next year. Maria was now nine years old, and taught and sang in the child, French. In the next two and a half years she picked up a knowledge of English. So the brave little girl, when they went to Germany, she learned that language with the same facility.

Maria was a delicate, sensitive and willful child, and the fact that she had been so pelted at the convent school of Hammersmith, where she was first placed, made it doubly hard for her to return to the home of her stern father; for at the early age of fifteen she was made to learn singing under his own direction, and he was more pitiless to his own daughters than to other pupils. Manuel Garcia was a tyrant in his own home and had such a savage temper that it frequently vented itself in blows and frowns; and for all that, the young girl had unusual talent, her voice at that time had many defects to be overcome, but Garcia was determined she should be a great singer, and she was so afraid of him that she once said to a friend, "Papa's glance has such an influence upon me that I am sure it would make me fling myself from the roof into the street without doing myself any harm." He, realizing her submissiveness was inherited from his own, declared, "Maria can never become great except at the price of much suffering."

No doubt fear of his wrath drove her to her best efforts, for when she came to this country, in 1825, New York went into an ecstasy of admiration over the young singer. But here she met Monsieur Malibran, an elderly French merchant, supposedly rich; and at seventeen she contracted with this man the unhappy marriage which was to embitter the rest of her short life.

JENNY LIND.

It was in the city of Stockholm, Sweden, that the parents of Jenny Lind lived. They were poor, but diligent folks, who earned a precarious living by school-teaching. Jenny was born on October 6, 1821; she was a sickly child, who appeared more like a fragile snow-maiden than one of flesh and blood.

When she made her first appearance in opera, at Paris, with great success. With her first professional earnings it is related that she bought the first piano in Sweden; and, as her parents had died, she gave it to her brother. An interesting incident of her American tour, in 1879-71, was this. On her first visit to Boston, when she went to the Revere House, the proprietor himself showed her to her room and pointed out to her an inscription set in front of the chimney piece, which set forth the fact that twenty years before, to the very day, her compatriot, Jenny Lind, had occupied that very room.

ADELINA PATTI.

The year 1843 gave two wonderful singers to the world, the marvelous Swedish Christine Nilsson, and another one, whose nationality has always been a matter of debate—for she was born in Spain, of Italian parents, and brought up in America when she was a babe.

Although in the Book of Baptisms of the city of Madrid the child was given the name of Adela Juana Maria, she has always been the diminutive form of her first name—Adelina. Her parents being opera singers, it was natural that she should show early talent, and many are the tales of her childish pranks. From the first she had planned to become a great prima donna, and she would gather her little playmates around her and give backyard play concerts, during which she would carefully instruct the other children, so that when they were to throw their paper bouquets to her, Singing came so easily that practically all the instruction she ever received was from her brother-in-law, Maurice Strakosch.

Clara received her kindly; though he said, "My good girl, your voice is strained and worn out. Come back in three months." It was heart-breaking to wait, but in about six weeks she was back and strangled with grief. A year, when she was again requested to sing at the Stockholm Court Theatre.

CHRISTINE NILSSON.

Once upon a time there was a little fair-haired street singer, who lived to be a titled, wealthy woman, established in one of the most beautiful of the luxurious homes of the most magnificent city of the world. It counted like a fairy tale, but this is exactly what happened to a blue-eyed girl-baby born August 20, 1843, near Wexio, Sweden. As a child she used to sing and performed on the violin and flute at popular gatherings and in the market places. It was while singing at a fair, in 1857, that one Gustav Högström, so impressed a wealthy magistrate of Ljungby, F. G. Törnérhjelm, that he is said to have provided the means for giving her a proper musical education, first at Stockholm and later at Paris, where she completed her studies under Wartel.

A lady who had the pleasure of hearing her take a singing lesson at that time says that with her wealth of voice, and delicate rose-leaf complexion, she appeared more like a fragile snow-maiden than one of flesh and blood.

When she made her first appearance in opera, at Paris, with great success. With her first professional earnings it is related that she bought the first piano in Sweden; and, as her parents had died, she gave it to her brother. An interesting incident of her American tour, in 1879-71, was this. On her first visit to Boston, when she went to the Revere House, the proprietor himself showed her to her room and pointed out to her an inscription set in front of the chimney piece, which set forth the fact that twenty years before, to the very day, her compatriot, Jenny Lind, had occupied that very room.

Carlotta, her sister, was studying at the same time as Adelina, and when the little girl became ill, struggling with the trill exercises she asked, "Why does not Carlotta do it like this?" and she herself sang a perfect scale.

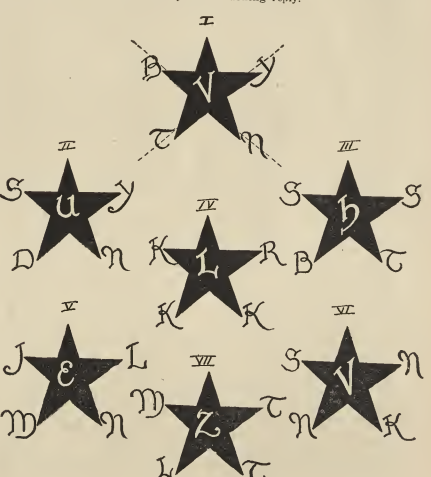
At seven years of age she sang "Casta Diva," from Norma, in Tripler Hall, New York. At nine she was considered a juvenile prodigy; and at ten she appeared in a series of concerts with Ole Ball and Strakosch. At thirteen her relatives began to foresee that her talent was something extraordinary, so she was wisely withdrawn from public performances in order to devote herself to study. Yet she was only sixteen when she made her operatic debut in New York.

And for forty long years after she reigned—the acknowledged queen of all singers, in beauty, voice and technique.

MUSICAL STAR PUZZLE.

This interesting puzzle will provide much amusement in young people's musical club. The idea is somewhat simple, but it makes a good test, not only of one's knowledge of famous musicians of the past and present, but likewise an excellent test of the peculiar spelling of these names. In order to employ it in club work each member should have a copy of THE ETUDE or else the design should be drawn upon a large sheet or upon a blackboard. Then each member should be given a sheet of paper with the Roman numerals written down the margin.

The puzzle is to be solved in this manner. Reading diagonally across star number 1, you see the letters B----v--n. Reading diagonally in the other direction you see the letters T-----y-y. You will note that the common letter in the middle is v. Thus the first name is Beethoven, and the second Tchaikovsky. Tchaikovsky's name is sometimes spelled with a "w," but more frequently with a "v," as this leads to the more correct pronunciation. The letters on the points



MUSICAL STAR PUZZLE.

of the stars represent the first and last letters of the name, while the letter in the center of the star represents the letter common to both names.

We will print the names of the first ten who send in correct answers, in the August issue. In order to have recognition of this kind the answer should reach us before July 5th. The correct answers will also be printed in the August issue.

This puzzle was devised by two of our lady contributors. The names are not those of famous composers, but only those of virtuosos as well.

A MUSICAL ANAGRAM.

BY ELISE LOCKE.

THE initials of the composers, when placed in the right order, will spell the name of another well-known musician.

Which great composer was dead? Which great composer founded a conservatory of music at St. Petersburg?

Which French composer, when a youth, supported his parents by teaching music?

Which great musician practiced at night, when a boy, on an old spinet in his father's garret?

Which great composer was taken, when a child, to play before princes?

Which great composer wrote over 500 songs?

The correct answers to the above will appear next month.

The famous composer, Sir Edward Elgar, was a very silent boy, rarely making words spoken to, says *THE BITE*. However, he startled people occasionally with his repartee. Once an amateur musician named Spark played to him an anthem in his own composition at the Elgar's father's house, and Elgar complimented him on it warmly except Edward.

Thus the first name is Beethoven, and the second Tchaikovsky. Tchaikovsky's name is sometimes spelled with a "w," but more frequently with a "v," as this leads to the more correct pronunciation. The letters on the points

memorize owing to a lack of knowledge of what they are doing. It is the old philosophy that knowledge is power.

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Mirth and Music

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JOHANN STRAUSS AT THE RUSSIAN COURT.

When royalty condescends to extend an invitation, there is nothing for the honored individual to do but to accept the consequences, however, are not invariably delightful. When Johann Strauss took his famous orchestra to Russia, some years ago, he received a command to play before the Czarina in her summer palace. In this there was nothing very terrifying to Strauss, but he was much astonished when he was informed that the order was repeated with the three rehearsals. All the time that his musicians were playing, he watched with the utmost astonishment an empty court carriage which was being drawn back and forth by two horses in front of the orchestra. When the day of the performance before the Czarina arrived, the mystery was explained. The Czarina was suffering from a severe attack of gout, and was consequently compelled to rest her foot on the cushions of the carriage. The only object of the rehearsals had been to accustom the horses to the strains of the music in order that there might be no chance of their taking fright. The close of the state performance, however, was by no means the end of Strauss's experience with the whims of the Russian court. Wearied with long hours of the music, he was about to leave the palace when a very excited dignitary led him to a piano and said with calm assurance: "Now be seated enough to play me all the latest Vienna music." Seeing no way of escape, the unfortunate Strauss started in on this rather large order and played bravely on over an hour. Then he stopped. "I presume that will be sufficient," he said. "I am not at all tired," remarked the dignitary calmly. This was the last straw. "Well, I am," cried the musician, and fled.

HENRY RUSSELL, the head of the Boston opera, was describing his former tour in search of talent. "They were mean people," he said of the singers of a certain city. "I could do no business with them. They thought only of money." Mr. Russell smiled. "They were as bad as the man who discovered the Blank Theatre fire." "The first imitation the box-office hit," the fire came at the end of the third act, from a fat man who bounded down the gallery stairs, stuck his face

in at the ticket window and shouted breathlessly: "Theatre's afire! Gimme me money back!"—Washington Star.

One of the anecdotes which Andrew Carnegie is fond of telling concerns a crabbled bachelor and an aged spinster who one day found themselves at a concert. The selections were apparently entirely unfamiliar to the guests, but when Mendelssohn's "Wedding March" was begun he picked up his ears. "That sounds familiar," he exclaimed. "I'm not very strong on these classical pieces, but that's good. What is it?" The spinster looked down her eyes. "That," she told him demurely, "is 'The Maiden's Prayer.'"
—Cleveland Leader.

Admission to an organ recital given in a suburb of New York recently was free, but the program did not seem to attract much of an audience. Moreover, in addition to being small the crowd was apathetic and the organist was unhappy. Presently a well-looking gentleman entered the church and within five minutes was clapping vigorously. His enthusiasm speedily drew loud and frequent. The recital, in short, after so poor a beginning, passed off splendidly. With feelings of deep gratitude the organist accosted his seely listener as he was leaving. "I was delighted to see that you appreciated my playing," he exclaimed warmly. "Appreciate nothing!" was the ungracious reply. "I seed the recital was free, and it was bloomin' cold outside, so I opped in out of it. I was only clapping to warm myself!"

"Goin' up to hear that lecture on appendicitis to-day?"

"Now, I'm tired of these organ recitals."—Cornell Widow.

"That singer has a very high voice, hasn't she?"

"I should say so! You can't hear her decently under \$5."—Baltimore American.

HAYDN AND MRS. BILLINGTON.
Every real lover of music must like Haydn's expressions to Sir Joshua Reynolds, the artist, when shown the picture of Mrs. Billington, the great singer of that era. Said Haydn: "Yes, like, very like, but you've made a sad mistake!"
"How?" asked Sir Joshua.
"You've made her listening to the angels. You should have made her singing to them!"
Thereupon Mrs. Billington sprang up, threw her arms around his neck and kissed him.

REED ORGAN MUSIC

GRADE I.		1501. Polzer, J. School March, Op. 46.	30	1508. Oester, Max. Norwegian Shepherd Song, Op. 140.	30
1500. Bernard, D. A. Waver. The Grenadiers.	30	1502. Polzer, J. School March, Op. 46.	30	1509. Oester, Max. Norwegian Shepherd Song, Op. 140.	30
1501. Engelmann, H. Op. 56, No. 1. Buttery Waltz.	30	1503. Schmitt, A. Op. 54. March of the Grenadiers.	30	1510. Richard, B. Evening. Op. 13.	30
1502. Engelmann, H. Op. 56, No. 2. The First Dance.	30	1504. Schmitt, A. Op. 54. March of the Grenadiers.	30	1511. Richard, B. Evening. Op. 13.	30
1503. Engelmann, H. Op. 56, No. 3. The Surprise.	30	1505. Spindler, P. Soldiers Advancing.	30	1512. Rosini, G. Cava Musical. Op. 8, No. 1.	30
1504. Engelmann, H. Op. 56, No. 4. To the Dinner.	30	1506. Spindler, P. Soldiers Advancing.	30	1513. Spindler, P. Soldiers Advancing.	30
1505. Engelmann, H. Op. 56, No. 5. To the Dinner.	30	1507. Spindler, P. Soldiers Advancing.	30	1514. Spindler, P. Soldiers Advancing.	30
1506. Engelmann, H. Op. 56, No. 6. To the Dinner.	30	1508. Spindler, P. Soldiers Advancing.	30	1515. Spindler, P. Soldiers Advancing.	30
1507. Engelmann, H. Op. 56, No. 7. To the Dinner.	30	1509. Spindler, P. Soldiers Advancing.	30	1516. Spindler, P. Soldiers Advancing.	30
1508. Engelmann, H. Op. 56, No. 8. To the Dinner.	30	1510. Spindler, P. Soldiers Advancing.	30	1517. Spindler, P. Soldiers Advancing.	30
1509. Engelmann, H. Op. 56, No. 9. To the Dinner.	30	1511. Spindler, P. Soldiers Advancing.	30	1518. Spindler, P. Soldiers Advancing.	30
1510. Engelmann, H. Op. 56, No. 10. To the Dinner.	30	1512. Spindler, P. Soldiers Advancing.	30	1519. Spindler, P. Soldiers Advancing.	30
1511. Engelmann, H. Op. 56, No. 11. To the Dinner.	30	1513. Spindler, P. Soldiers Advancing.	30	1520. Spindler, P. Soldiers Advancing.	30
1512. Engelmann, H. Op. 56, No. 12. To the Dinner.	30	1514. Spindler, P. Soldiers Advancing.	30	1521. Spindler, P. Soldiers Advancing.	30
1513. Engelmann, H. Op. 56, No. 13. To the Dinner.	30	1515. Spindler, P. Soldiers Advancing.	30	1522. Spindler, P. Soldiers Advancing.	30
1514. Engelmann, H. Op. 56, No. 14. To the Dinner.	30	1516. Spindler, P. Soldiers Advancing.	30	1523. Spindler, P. Soldiers Advancing.	30
1515. Engelmann, H. Op. 56, No. 15. To the Dinner.	30	1517. Spindler, P. Soldiers Advancing.	30	1524. Spindler, P. Soldiers Advancing.	30
1516. Engelmann, H. Op. 56, No. 16. To the Dinner.	30	1518. Spindler, P. Soldiers Advancing.	30	1525. Spindler, P. Soldiers Advancing.	30
1517. Engelmann, H. Op. 56, No. 17. To the Dinner.	30	1519. Spindler, P. Soldiers Advancing.	30	1526. Spindler, P. Soldiers Advancing.	30
1518. Engelmann, H. Op. 56, No. 18. To the Dinner.	30	1520. Spindler, P. Soldiers Advancing.	30	1527. Spindler, P. Soldiers Advancing.	30
1519. Engelmann, H. Op. 56, No. 19. To the Dinner.	30	1521. Spindler, P. Soldiers Advancing.	30	1528. Spindler, P. Soldiers Advancing.	30
1520. Engelmann, H. Op. 56, No. 20. To the Dinner.	30	1522. Spindler, P. Soldiers Advancing.	30	1529. Spindler, P. Soldiers Advancing.	30
1521. Engelmann, H. Op. 56, No. 21. To the Dinner.	30	1523. Spindler, P. Soldiers Advancing.	30	1530. Spindler, P. Soldiers Advancing.	30
1522. Engelmann, H. Op. 56, No. 22. To the Dinner.	30	1524. Spindler, P. Soldiers Advancing.	30	1531. Spindler, P. Soldiers Advancing.	30
1523. Engelmann, H. Op. 56, No. 23. To the Dinner.	30	1525. Spindler, P. Soldiers Advancing.	30	1532. Spindler, P. Soldiers Advancing.	30
1524. Engelmann, H. Op. 56, No. 24. To the Dinner.	30	1526. Spindler, P. Soldiers Advancing.	30	1533. Spindler, P. Soldiers Advancing.	30
1525. Engelmann, H. Op. 56, No. 25. To the Dinner.	30	1527. Spindler, P. Soldiers Advancing.	30	1534. Spindler, P. Soldiers Advancing.	30
1526. Engelmann, H. Op. 56, No. 26. To the Dinner.	30	1528. Spindler, P. Soldiers Advancing.	30	1535. Spindler, P. Soldiers Advancing.	30
1527. Engelmann, H. Op. 56, No. 27. To the Dinner.	30	1529. Spindler, P. Soldiers Advancing.	30	1536. Spindler, P. Soldiers Advancing.	30
1528. Engelmann, H. Op. 56, No. 28. To the Dinner.	30	1530. Spindler, P. Soldiers Advancing.	30	1537. Spindler, P. Soldiers Advancing.	30
1529. Engelmann, H. Op. 56, No. 29. To the Dinner.	30	1531. Spindler, P. Soldiers Advancing.	30	1538. Spindler, P. Soldiers Advancing.	30
1530. Engelmann, H. Op. 56, No. 30. To the Dinner.	30	1532. Spindler, P. Soldiers Advancing.	30	1539. Spindler, P. Soldiers Advancing.	30
1531. Engelmann, H. Op. 56, No. 31. To the Dinner.	30	1533. Spindler, P. Soldiers Advancing.	30	1540. Spindler, P. Soldiers Advancing.	30
1532. Engelmann, H. Op. 56, No. 32. To the Dinner.	30	1534. Spindler, P. Soldiers Advancing.	30	1541. Spindler, P. Soldiers Advancing.	30
1533. Engelmann, H. Op. 56, No. 33. To the Dinner.	30	1535. Spindler, P. Soldiers Advancing.	30	1542. Spindler, P. Soldiers Advancing.	30
1534. Engelmann, H. Op. 56, No. 34. To the Dinner.	30	1536. Spindler, P. Soldiers Advancing.	30	1543. Spindler, P. Soldiers Advancing.	30
1535. Engelmann, H. Op. 56, No. 35. To the Dinner.	30	1537. Spindler, P. Soldiers Advancing.	30	1544. Spindler, P. Soldiers Advancing.	30
1536. Engelmann, H. Op. 56, No. 36. To the Dinner.	30	1538. Spindler, P. Soldiers Advancing.	30	1545. Spindler, P. Soldiers Advancing.	30
1537. Engelmann, H. Op. 56, No. 37. To the Dinner.	30	1539. Spindler, P. Soldiers Advancing.	30	1546. Spindler, P. Soldiers Advancing.	30
1538. Engelmann, H. Op. 56, No. 38. To the Dinner.	30	1540. Spindler, P. Soldiers Advancing.	30	1547. Spindler, P. Soldiers Advancing.	30
1539. Engelmann, H. Op. 56, No. 39. To the Dinner.	30	1541. Spindler, P. Soldiers Advancing.	30	1548. Spindler, P. Soldiers Advancing.	30
1540. Engelmann, H. Op. 56, No. 40. To the Dinner.	30	1542. Spindler, P. Soldiers Advancing.	30	1549. Spindler, P. Soldiers Advancing.	30
1541. Engelmann, H. Op. 56, No. 41. To the Dinner.	30	1543. Spindler, P. Soldiers Advancing.	30	1550. Spindler, P. Soldiers Advancing.	30
1542. Engelmann, H. Op. 56, No. 42. To the Dinner.	30	1544. Spindler, P. Soldiers Advancing.	30	1551. Spindler, P. Soldiers Advancing.	30
1543. Engelmann, H. Op. 56, No. 43. To the Dinner.	30	1545. Spindler, P. Soldiers Advancing.	30	1552. Spindler, P. Soldiers Advancing.	30
1544. Engelmann, H. Op. 56, No. 44. To the Dinner.	30	1546. Spindler, P. Soldiers Advancing.	30	1553. Spindler, P. Soldiers Advancing.	30
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1548. Engelmann, H. Op. 56, No. 48. To the Dinner.	30	1550. Spindler, P. Soldiers Advancing.	30	1557. Spindler, P. Soldiers Advancing.	30
1549. Engelmann, H. Op. 56, No. 49. To the Dinner.	30	1551. Spindler, P. Soldiers Advancing.	30	1558. Spindler, P. Soldiers Advancing.	30
1550. Engelmann, H. Op. 56, No. 50. To the Dinner.	30	1552. Spindler, P. Soldiers Advancing.	30	1559. Spindler, P. Soldiers Advancing.	30
1551. Engelmann, H. Op. 56, No. 51. To the Dinner.	30	1553. Spindler, P. Soldiers Advancing.	30	1560. Spindler, P. Soldiers Advancing.	30
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1559. Engelmann, H. Op. 56, No. 59. To the Dinner.	30	1561. Spindler, P. Soldiers Advancing.	30	1568. Spindler, P. Soldiers Advancing.	30
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1564. Engelmann, H. Op. 56, No. 64. To the Dinner.	30	1566. Spindler, P. Soldiers Advancing.	30	1573. Spindler, P. Soldiers Advancing.	30
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1568. Engelmann, H. Op. 56, No. 68. To the Dinner.	30	1570. Spindler, P. Soldiers Advancing.	30	1577. Spindler, P. Soldiers Advancing.	30
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1570. Engelmann, H. Op. 56, No. 70. To the Dinner.	30	1572. Spindler, P. Soldiers Advancing.	30	1579. Spindler, P. Soldiers Advancing.	30
1571. Engelmann, H. Op. 56, No. 71. To the Dinner.	30	1573. Spindler, P. Soldiers Advancing.	30	1580. Spindler, P. Soldiers Advancing.	30
1572. Engelmann, H. Op. 56, No. 72. To the Dinner.	30	1574. Spindler, P. Soldiers Advancing.	30	1581. Spindler, P. Soldiers Advancing.	30
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1574. Engelmann, H. Op. 56, No. 74. To the Dinner.	30	1576. Spindler, P. Soldiers Advancing.	30	1583. Spindler, P. Soldiers Advancing.	30
1575. Engelmann, H. Op. 56, No. 75. To the Dinner.	30	1577. Spindler, P. Soldiers Advancing.	30	1584. Spindler, P. Soldiers Advancing.	30
1576. Engelmann, H. Op. 56, No. 76. To the Dinner.	30	1578. Spindler, P. Soldiers Advancing.	30	1585. Spindler, P. Soldiers Advancing.	30
1577. Engelmann, H. Op. 56, No. 77. To the Dinner.	30	1579. Spindler, P. Soldiers Advancing.	30	1586. Spindler, P. Soldiers Advancing.	30
1578. Engelmann, H. Op. 56, No. 78. To the Dinner.	30	1580. Spindler, P. Soldiers Advancing.	30	1587. Spindler, P. Soldiers Advancing.	30
1579. Engelmann, H. Op. 56, No. 79. To the Dinner.	30	1581. Spindler, P. Soldiers Advancing.	30	1588. Spindler, P. Soldiers Advancing.	30
1580. Engelmann, H. Op. 56, No. 80. To the Dinner.	30	1582. Spindler, P. Soldiers Advancing.	30	1589. Spindler, P. Soldiers Advancing.	30
1581. Engelmann, H. Op. 56, No. 81. To the Dinner.	30	1583. Spindler, P. Soldiers Advancing.	30	1590. Spindler, P. Soldiers Advancing.	30
1582. Engelmann, H. Op. 56, No. 82. To the Dinner.	30	1584. Spindler, P. Soldiers Advancing.	30	1591. Spindler, P. Soldiers Advancing.	30
1583. Engelmann, H. Op. 56, No. 83. To the Dinner.	30	1585. Spindler, P. Soldiers Advancing.	30	1592. Spindler, P. Soldiers Advancing.	30
1584. Engelmann, H. Op. 56, No. 84. To the Dinner.	30	1586. Spindler, P. Soldiers Advancing.	30	1593. Spindler, P. Soldiers Advancing.	30
1585. Engelmann, H. Op. 56, No. 85. To the Dinner.	30	1587. Spindler, P. Soldiers Advancing.	30	1594. Spindler, P. Soldiers Advancing.	30
1586. Engelmann, H. Op. 56, No. 86. To the Dinner.	30	1588. Spindler, P. Soldiers Advancing.	30	1595. Spindler, P. Soldiers Advancing.	30
1587. Engelmann, H. Op. 56, No. 87. To the Dinner.	30	1589. Spindler, P. Soldiers Advancing.	30	1596. Spindler, P. Soldiers Advancing.	30
1588. Engelmann, H. Op. 56, No. 88. To the Dinner.	30	1590. Spindler, P. Soldiers Advancing.	30	1597. Spindler, P. Soldiers Advancing.	30
1589. Engelmann, H. Op. 56, No. 89. To the Dinner.	30	1591. Spindler, P. Soldiers Advancing.	30	1598. Spindler, P. Soldiers Advancing.	30
1590. Engelmann, H. Op. 56, No. 90. To the Dinner.	30	1592. Spindler, P. Soldiers Advancing.	30	1599. Spindler, P. Soldiers Advancing.	30
1591. Engelmann, H. Op. 56, No. 91. To the Dinner.	30	1593. Spindler, P. Soldiers Advancing.	30	1600. Spindler, P. Soldiers Advancing.	30
1592. Engelmann, H. Op. 56, No. 92. To the Dinner.	30	1594. Spindler, P. Soldiers Advancing.	30	1601. Spindler, P. Soldiers Advancing.	30
1593. Engelmann, H. Op. 56, No. 93. To the Dinner.	30	1595. Spindler, P. Soldiers Advancing.	30	1602. Spindler, P. Soldiers Advancing.	30
1594. Engelmann, H. Op. 56, No. 94. To the Dinner.	30	1596. Spindler, P. Soldiers Advancing.	30	1603. Spindler, P. Soldiers Advancing.	30
1595. Engelmann, H. Op. 56, No. 95. To the Dinner.	30	1597. Spindler, P. Soldiers Advancing.	30	1604. Spindler, P. Soldiers Advancing.	30
1596. Engelmann, H. Op. 56, No. 96. To the Dinner.	30	1598. Spindler, P. Soldiers Advancing.	30	1605. Spindler, P. Soldiers Advancing.	30
1597. Engelmann, H. Op. 56, No. 97. To the Dinner.	30	1599. Spindler, P. Soldiers Advancing.	30	1606. Spindler, P. Soldiers Advancing.	30
1598. Engelmann, H. Op. 56, No. 98. To the Dinner.	30	1600. Spindler, P. Soldiers Advancing.	30	1607. Spindler, P. Soldiers Advancing.	30
1599. Engelmann, H. Op. 56, No. 99. To the Dinner.	30	1601. Spindler, P. Soldiers Advancing.	30	1608. Spindler, P. Soldiers Advancing.	30
1600. Engelmann, H. Op. 56, No. 100. To the Dinner.	30	1602. Spindler, P. Soldiers Advancing.	30	1609. Spindler, P. Soldiers Advancing.	30

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